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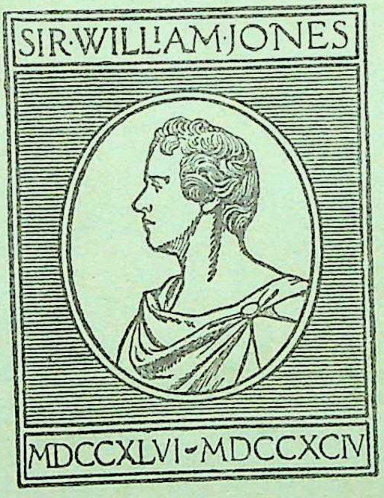
BARDIC AND HISTORICAL SURVEY OF RAJPUTANA.

Veli Krisana Rukamaṇī rī
Rāṭhòṛa rāja Prithī Rāja rī kahī.



EDITED BY

DR. L. P. TESSITORI.

PART I:

ḌIṄGAḶA TEXT

with Notes and Glossary.

CALCUTTA:

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AND PUBLISHED BY THE

ASIATIC SOCIETY, 1, PARK STREET.

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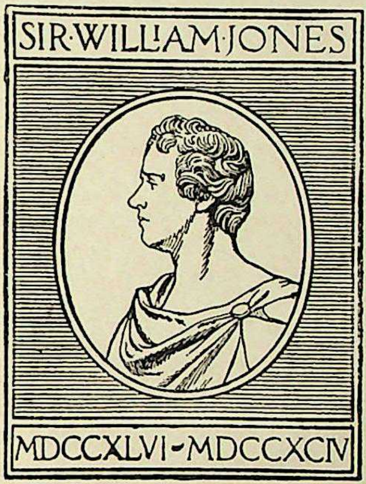

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INTRODUCTION.

This " *Veli* of Kṛṣṇa and Rukmiṇī " by Rāṭhòṛa Prithī Rāja of Bikaner, which I have the privilege to edit for the first time in the present volume, is one of the most fulgent gems in the rich mine of the Rajasthani literature. Composed in the luminous days of Akbar, this masterpiece of the Rajput muse has been awarded the palm by the consensus of all the bards who have sat in the tribunal of critic from those times to this day. The contemporary bard who hailed the apparition of the new star in the Parnassian sky as " a fifth Veda or a ninetieth Purāṇa "[1] was, in a grossly inappropriate but very expressive language, only giving vent to his unbounded admiration; while the other bard who pictured the *Veli* as " a veritable creeper of ambrosia spreading in luxuriant growth all over the earth,"[2] was at the same time proclaiming the immortality of the poem and foretelling the immense diffusion which it was destined to obtain in the land of Ḍiṅgaḷa. In a less picturesque, but more accurate language, one would say to-day that this little poem by Prithī Rāja is one of the most perfect productions of the Ḍiṅgaḷa literature, a marvel of poetical ingenuity, in which like in the Taj of Agra, elaborateness of detail is combined with simplicity of conception, and exquisiteness of feeling is glorified in immaculateness of form.

That a work of such refinement could be composed by a

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1 Āḍhò Durasò, a famous name, according to MS. 1 of *Descr. Cat. of Bard. and Histl. MSS.*, i, ii (pp. 102*b*-103*a* of the MS.), but Gāḍaṇa Rāma Siṅgha according to MS. 21 of *Op. cit.* (p. 139*b* of the MS.). The song in question is a *gīta* and begins :—

रुकमणि गुण लखण रूप गुण रचावण
वेलि तास कुण करै वखाण ।
पाँचमौ वेद भाख्यौ पीथल
पुणियौ उगणीसमौ पुराण ॥ १ ॥...etc.

2 This is a *chappaya kavitta*, beginning :—

वेलि बीज जल़ विमल़
सकति जिणि रोपी सद्धर ।
पत्र दोहा गुण पुहप
वास लोभी लखमीवर ।...etc.

(*Descr. Cat. of Bard. and Histl. MSS.*, i, ii, 38, pp. 302 *a-b*; and ii, i, 28, p. 125*b*). The name of the author is not recorded in the manuscripts.

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Rajput, need not cause surprise. We are accustomed to think of the Rajput as of a man who delights only in bathing his scimitar in the blood of an enemy, or in pursuing with his spear the wild boar in the desert, but we are doing him a great wrong if we imagine that he is only a warrior, and is incapable of any gentle emotion. If he is a warrior in war, he is quite another man in peace. In the otium of his house he transforms himself into an epicurean of a very versatile taste, and if he is very often partial to the brutish pleasures of the cup and of the table, he is not on that account less exquisitely sensible to the high emotions of love, religion, and poetry. In love you will find him sensual, selfish, and inconstant, but at the same time refined and gentle; in religion blind and superstitious, but at the same time convinced; love and religion are indeed the two principal chords in the psychical lyre of the Rajput and, if he is born to be an Arion, he need only play upon these two chords to find within himself his inspiration. Of poetical training the Rajput has always received a full measure from his inseparable Mentor, the bard. What marvel, then, if a Rajput of genius rises to win with his verses an immortality, which he could have never conquered with his sword? Prithī Rāja is not the only Rajput who has won the poetical laurels, and the Rāṭhòṛa dynasty of Bikaner alone can boast of one or two other distinguished names.

I need not introduce Prithī Rāja to the readers of Tod, nor could I compose of him a better elogium than Tod did with two strokes of his masterly brush: "Prithī Rāja was one of the most gallant chieftains of the age, and like the Troubadour princes of the west, could grace a cause with the soul-inspiring effusions of the muse, as well as aid it with his sword; nay, in an assembly of the bards of Rajasthan the palm of merit was unanimously awarded to the Rāṭhòṛa cavalier."[1] Prithī Rāja was a brother of rājā Rāi Siṅgha of Bikaner, and like the latter had the fortune to see the splendour of the court of Akbar and to share the glory of some of Akbar's campaigns. He was born, according to one chronicle[2], in the year Saṃvat 1606 (about 1550 A.D.), and was therefore, if the date is correct, about eight years younger than his brother Rāi Siṅgha, who succeeded to the *gaddī* of Bikaner at the death of his father Kalyāṇa Mala about the year 1574 A.D. (Saṃvat 1630). When, shortly afterwards, Rāi Siṅgha was given an important command in the Gujarat campaign, Prithī Rāja was probably incorporated in the Bikanerī contingent and must have remained

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[1] *Annals of Mewar*, chapter xi, p. 273 of Routledge's edition. In the extract I have taken the liberty to alter *Pirthi Raj* into *Prithī Rāja*, *Rajast'han* into *Rajasthan*, and *Rahtore* into *Rāṭhòṛa*.

[2] प्रिथीराज कल्याणमलौत सं° १६०६ रा मगसिर वदि १ जनम . ... (*Descr. Cat. of Bard. and Histl. MSS.*, i, i, 18, p. 455*a*).

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in active service at least until 1581 A.D., when, as Abu-l-Fazl tells us,[1] he took part in the imperial expedition against Mīrzā Hakīm of Kabul. His gallantry in the field won him a fief in Gāgurana, the ancient stronghold of the Khīcīs in Eastern Rajputana which the brave Acala Dāsa had watered with his blood. But his poetical genius and his piety won for Prithī Rāja a much greater distinction. His verses became famous in all the Rajput courts and, as often happens in India and not in India alone, his genius and his singular piety were associated with some supernatural power which he was believed to possess, and he was honoured as a clairvoyant and a saint even during his own lifetime. It is the same thing that has happened to the more famous Tulasī Dāsa who, incidentally, was Prithī Rāja's contemporary. Both Tulasī Dāsa and Prithī Rāja, the one in the east and the other in the west, the one a brahmin and the other a Rajput, felt the impulse of the same stimulus: the wave of religious fervour which in the sixteenth century swept over the whole breadth of the country and determined a revival of Visnuism on the basis not of knowledge (*jñāna*), but of devotion and faith (*bhakti*). Tulasī Dāsa, the brahmin, preferred to adore the Lord under the form of Rāma; Prithī Rāja, the Rajput, under the form of Krsna, the former no doubt on account of his austere asceticism, the latter on account of his sensuality; Tulasī Dāsa selected for the theme of his *Rāmacaritamānasa* the noble career of the virtuous Rāma, Prithī Rāja sang in his *Veli* a love adventure of the libertine Krsna.

But with Prithī Rāja the spirit of devotion never grew so strong as to defeat that pride, that fighting spirit, and that thirst of enjoyments which form the nature of a Rajput, and Prithī Rāja, as far as we know, never laid down his sword to take up a rosary, nor renounced the pleasures of his zenana for a miserable life of mortification. The Rajput cannot suffer emasculation, nor diminution of dignity on any account. The stories which are current concerning Prithī Rāja, and the poems which he has left, bear evidence of his strong character, high spiritedness, and energy. He was an admirer of courage and unbending dignity, and a sworn enemy of degradation and cringing servility. With the same freeness with which he would compose a song in praise of an act of gallantry or of determination performed by a friend or by a foe, he would condemn in verses his own brother, the Rājā of Bikaner, or even the all-powerful Akbar for any act of weakness or of injustice committed by them. The song which Prithī Rāja composed in praise of rāṇò Pratāpa of Mewar for not yielding to the will of Akbar and whereof Tod gives a very free transla-

[1] *Akbarnāma*, transl. by H. Beveridge, vol. iii, p. 518.

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tion in his "Annals of Mewar"[1], is still popular among the Bikaneri Cāraṇas. Tod relates a story according to which Prithī Rāja would have composed this song to prevent the Rāṇò from submitting to Akbar, but the story is contradicted by the tone itself of the song, which is not of exhortation, but of praise and approval. Probably the song was composed after Pratāpa refused to accept the terms which Akbar offered him through Shahbāz Khān in 1578 A.D.[2] It will not be out of place nor without interest to give here the original text of this famous composition, which Tod admired so much for its force that he regretted that he was unable to imitate it in his translation :—

नर जेथि निमाणा नीलज नारी
अकबर गाहक वट अवट ।
आवै तिणि हाटै ऊदाउत
वेचे किम रजपूतवट ॥ १ ॥

रोजाइताँ तणै नउरोजै
जेथि मुसीजै जगत जण ।
चौहटि तिणि आवै चीत्तोड़ौ
पतौ न खरचे खत्रीपण ॥ २ ॥

पड़पँच दिठ वधलाज न कापति
खोटौ लाभ कुलाभ खरौ ।
रज्ज वेचिवा नायौ राणौ
हाटि ऊरम्म हमीर हरौ ॥ ३ ॥

पिँड आप रै दाखि पुरसातण
रोहिणियास तणै बलि राणि ।
खत्र वेचियौ जठै वडखत्रिअे
खत्र राखियौ जठै खुम्माणि ॥ ४ ॥

जासी हाट वात रहिसी जगि
अकबर ठगि जासी अेकार ।
रहि राखियौ खत्री ध्रम राणै
सगलौ ई वरतै संसार ॥ ५ ॥[3]

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1 Chapter xi, p. 273 (Routledge's edition).
2 *Akbarnāma*, transl. by H. Beveridge, vol. iii, pp. 380-1.
3 The text of the song as I have given it above, has been reconstructed by myself from two recent and inaccurate manuscripts (MS. 21

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1. [To that shop] where the men are deprived of their dignity and the females of their modesty, and Akbar is the purchaser, and the way [whereunto is] impervious, to that shop how could the son of Ūdò go as a seller of [his] Rajputhood ?

2. To the *nauroz* of the Rozaits,[1] where [all] the people of the world are being looted, to that market-place, [I say,] Patò[2] of Cītoṛa goeth not as a spender of [his] *kṣatriya*hood.

3. [Other] unworthy Chiefs have not seen the deceit and the mortal blow [dealt] to their dignity, [they have not seen that this gain is] a false gain, [nay, let us say,] a veritable loss. [But] the Rāṇò, the descendant of Hamīra, hath not gone to the shop of the Seraglio to sell [his] Rajputhood.

4. Showing [before the world] the manliness in his body, with the force of his spear the Rāṇò, the scion of Khumāṇa, hath preserved [his] *kṣatriya*hood where [other] great *kṣatriya*s have sold [theirs].

5. The shop will go, [though] the story thereof shall remain in the world, and Akbar [himself] shall be cheated some day. The religion of a *kṣatriya* which the Rāṇò hath preserved [unimpaired] on earth, is made use of by [every Rajput in] the world.

Nothing better than the above song could illustrate Prithī Rāja's character. To revolt openly against the despot of Delhi and sympathize with an enemy who was considered to be one of the most troublesome rebels in the empire and, what is still worse, to predict Akbar's fall as a near possibility, was on the part of an imperial servant an act of audacity approaching madness, but Prithī Rāja did it. Was it unloyalty ? If the allegations which the Rajput chronicles make against Akbar with regard to the Fancy Bazar feast of the *nauroz* are true, nobody can blame Prithī Rāja for condemning an institution in which the honour of the Rajput women was insulted. We can gain an idea of what the Fancy Bazar feast was from the accounts left us by Al-Badāonī[3] and Abu-l-Fazl.[4] On the

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of *Descr. Cat*, ii, i, p. 111*a*, and MS. *P* 40, p. 41*b*, a recent acquisition). Ram Dan, the old blind Cāraṇa of Bikaner, recites it in a much modernised form with several later variants and alterations, most of which are reproduced by Thakur Bhur Singh in the copy of the song incorporated by him in his महाराणायशप्रकाश (Bombay, 1909, pp. 94-5). Unfortunately, I have found it impossible to procure any old manuscript of the song, but I trust that my reconstruction is not very far from what must have been the original written by Prithī Rāja himself.

1 A poetical synonym of Muhammadan, evidently from روزه.

2 A diminutive form of the name Pratāpa.

3 *Muntakhabu-t-Tawārīkh*, transl. by W. H. Lowe, vol. ii, pp. 331, 350.

4 *Āīn-i-Akbarī*, transl. by H. Blochmann, vol. i, pp. 276-7. Al-Badāonī says that Akbar gave to the day of the feast the name of *khushroz*, or the joyful day, and that it was a source of much enjoyment.

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occasion of the *nauroz*, that is of the anniversary of the Emperor's accession and in later times on other occasions as well, the stalls in the Fancy Bazar were thrown open and each *amīr* was assigned one in which to arrange some kind of show. The wives of the *amīrs* were also invited to attend, and there were days for men and days for women, for the amusement of the Begams and of the people of the Seraglio. All sorts of goods were displayed and His Majesty was the buyer, just as in Prithī Rāja's song. And the Emperor took advantage of these meetings to inquire into the secrets of the empire and the character of his servants, and arrange betrothals and marriages, and the people invited would part with anything to purchase an official post and the imperial favour. Even if Akbar's object in inviting the wives of the *amīrs* to such feasts was not one of impurity, the mere fact that Rajput women left the privacy of their zenanas to appear at Court, was enough to irritate the susceptibility of a Rajput like Prithī Rāja.

The story related by Tod[1] and popular throughout Rajputana, according to which Prithī Rāja was instrumental in inducing Akbar to part with the custom of inviting Rajput women to Court, is probably only a later invention built upon the mention of the *nauroz* in the song of rāṇò Pratāpa. In Bikaner the story is related thus. Prithī Rāja had been sent by Akbar to purchase horses in Gujarat, and had succeeded in securing a number of very fine beasts, but had had to promise to the seller that the horses would be fed with milk every day. On his way back to Delhi, Prithī Rāja happened to pass through a village where no milk was available and was in a great plight when a Cāraṇī girl came to him and from a single cow which she had, drew so much milk as to satiate all Prithī Rāja's horses. Prithī Rāja was amazed and fell at the feet of the Cāraṇī asking her to impart on him some of her miraculous power. "My name is Rāja Bāī," said the girl, "whenever thou shalt be in a plight, think of me and I will come to thy help." Some time afterwards, Akbar, having heard of the beauty of Prithī Rāja's wife, sent her a summons to Court without informing Prithī Rāja. The lady came, but before entering Delhi was met by her husband, who inquired the reason of her coming. She showed him the imperial letter. Prithī Rāja was dismayed, and for a long while wavered between the dilemma of losing the imperial favour or the honour of his wife, when he remembered the promise made to him by Rāja Bāī. As soon as he thought of her, the good Cāraṇī fairy appeared, and after consoling him, went to Akbar under the form of a lioness and frightened him into promising never to interfere with the honour of a Rajput lady again.[2]

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[1] *Op. cit.*, p. 275.

[2] I have given the story as it was told to me by Khiṛiyò Rāma Dāna,

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No less wonderful are other stories which are current in Bikaner about Prithī Rāja and which would hardly deserve to be mentioned but because they represent the interpretation which the modern tradition gives of the personality of our Author. He had a brother, Amara Siṅgha, who in A.D. 1591—as we know from Abu-l-Fazl [1]—rebelled and after the fashion of a malcontent Rajput began to cause trouble by raiding and plundering. Akbar appointed Hamajò [2], alias Arāb Khān, to go in search of him with orders to capture him alive. Prithī Rāja, who was present, told the Emperor that Amara Siṅgha would not be caught and that whoever was despatched against him would be killed, but the Emperor would not believe. Hamajò went off to his duty and with a strong force surprised Amara Siṅgha unprepared. Amara Siṅgha was asleep and none of his followers durst awaken him, because he had a vicious habit of striking with his scimitar whomsoever disturbed him in his sleep. At last Padamā [3], a Cāraṇī woman who was in the Rāṭhòṛa's zenana, roused him with a song in which she told him that Akbar's army was there. The hero sprung to his feet, grasped his *kaṭārī*, mounted his horse and went straight for Hamajò who was on the back of an elephant. The horse leaped over the elephant's tusks and Amara Siṅgha succeeded in reaching the howdah with one hand when a blow from behind cut him in two at the waist. The upper part of his body fell into the howdah, but before he died his *kaṭārī* had found its way into Hamajò's heart. When Akbar received the report on the fight, he sent for Prithī Rāja and congratulated him on the bravery displayed by his brother, whom he called "a flying tiger," and on the fulfilment of his prediction. [4]

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the blind Cāraṇa of Bikaner, but Sindhāyaca Dayāḷa Dāsa in his *Khyāta* of Bikaner (*Descr. Cat.*, i, ii, 1, pp. 218*a* ff.) relates it in a somewhat different form. According to Dayāḷa Dāsa, Prithī Rāja went on pilgrimage to Dvārikā and on his way thereto stopped at the village of Ciḍāravò, where he met Rāja Bāī. Some time after his return to Delhi, Karama Canda—a former minister of rājā Rāi Siṅgha—from his hostility to Prithī Rāja contrived to bring about "some mischief," whereupon Prithī Rāja invoked Rāja Bāī with a song beginning: आई आवजे ज्यूं व्रम्र सादर आवीजे. She came, and helped him so effectively that that very day the custom of the *nauroz* was abolished (pp. 219 *a-b*). According to Dayāḷa Dāsa this event happened in Saṃvat 1657, but there is no doubt that the date has been invented by him. Tod's version of the story is quite different.

1 *Akbarnāma*, transl. by H. Beveridge, vol. iii, p. 908. Dayāḷa Dāsa gives a fictitious date: Saṃvat 1654.

2 A marwarization of *Ḥamza*.

3 The tradition is that she was a sister of the famous Sādū Mālò, and the wife of Bāraṭha Saṅkara, another illustrious name (*Descr. Cat.*, i, ii, 1, p. 218*b*).

4 The account of Amara Siṅgha's rebellion and death in Abu-l-Fazl is very concise. "Ḥamza 'Arab had a *jāgīr* in Bhimbhar. Umrā, the

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Prithī Rāja's power of clairvoyance was so great that on one occasion, when he was in Agra, he detected that at a certain hour of the same day the image of Lakṣmīnātha in Bikaner had been taken out of the temple. Akbar one day asked him: "Thou, who hast the *Pīrs* under thy control, canst thou foretell the place and circumstance of thy own death?"—"Certainly, was the reply, I shall die on the Viśrānta Ghāṭa at Mathurā six months hence, when a white-feathered crow will appear." That very day the Emperor sent Prithī Rāja on military duty beyond the Attock in order that his prophecy might be falsified. Five and a half months expired, and Akbar, who had in the meanwhile forgotten all about Prithī Rāja's prophecy, sent him a summons to Court. Prithī Rāja obeyed and started for Agra, but on reaching Mathurā fell ill and died on the Viśrānta Ghāṭa, when a white crow appeared exactly as he had foretold." [1]

More human, though undoubtedly equally fantastical, is an anecdote of Prithī Rāja's private life which is very popular in Bikaner. One day in the years of his maturity, our Author was tying up his turban before a mirror in his zenana apartment, when he discovered a grey hair on his head and forthwith plucked it off. One of his wives who was watching him from behind, noticed the act and could not help smiling at the vanity of her husband. He saw her, and turning round, improvised the verse:

पीथल धौळा आविया
बऊळी लग्गी खोड़ ।
कामण मत्त गयन्द ज्यूँ
ऊभी मुक्ख मरोड़ ॥ १ ॥

"O Pīthala! [2] thy grey hairs are come, and many flaws have appeared [in thee. And lo! there] stands [thy young] sweetheart like a ruttish elephant [and laughs at thee] turning her face aside."

But the lady, who was a bit of a poetess herself, promptly rejoined:

हळ तौ धूना धोरियाँ
पन्थज गग्घाँ पाव ।
नराँ तुराँ अर वनफळाँ
पक्काँ पक्काँ साव ॥ १ ॥

brother of Rai Rai Singh, became disobedient and practised violence. He received suitable punishment from the fief-holder." (*Akbarnāma*, transl. by H. Beveridge, vol iii, p. 908).

[1] *Descr. Cat.*, i, ii, 1, pp. 219*b*-220*a*. According to Dayāḷa Dāsa Prithī Rāja died in the year Saṃvat 1657.

[2] A diminutive poetical form of the name Prithī Rāja.

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"[For] the plough long-trained bullocks, [and for] the road the feet of [old] sturdy walkers. [And as for] men, horses, and fruits, [they] are relished [only] when fully ripe."

A kiss ought to have concluded the scene, but the story is silent on this point as any similar allusion would be out of etiquette with the Rajputs, who are in such matters much more prudish than we are.

To revert now to more serious subjects. Prithī Rāja has left, besides the *Veli*, quite a number of other small poems, mostly *sākha rā gīta*, that is to say commemorative songs. Of the many anthologies of miscellaneous commemorative songs (*phuṭakara gīta*) which are in the hands of the bards of Rajputana, there is probably none which does not contain at least one or two examples by Prithī Rāja. To give particulars about these smaller compositions would serve no purpose here, and would on the other hand require a careful study of them which I confess I have had no time to make. It will suffice to say that they mostly refer to contemporary Chiefs, among whom Prithī Rāja's brother Rāma Siṅgha, who was assassinated about A.D. 1578 (Saṃvat 1634), and for whom our Author seems to have had a special predilection, and that they are not all of equal merit, nor of equal interest. Evidently, they were composed at different periods, hence the differences. To the last years of Prithī Rāja's life may be safely ascribed three *stotras* in *dūhās*: one in honour of the Ṭhākurajī (Kṛṣṇa), one in honour of Rāma Candra, and one in honour of the Gaṅgā. They are full of devotional spirit and must be senile productions.[1]

Prithī Rāja's greatest poem, the *Veli Krisana Rukamaṇī rī*, was composed as we know from the last stanza thereof, about A.D. 1581 (Saṃvat 1637). As the title tells, the poem deals with the rape of Rukmiṇī by Kṛṣṇa—a mere innocent episode in the scandalous life of the Shepherd God—their marriage, their amours and enjoyments, and lastly the birth of their son Pradyumna. Prithī Rāja himself informs us (st. 291) that he has drawn his inspiration from the *Bhāgavata Purāṇa*, but a comparison of the legend of Rukmiṇī in the tenth *skandha* of the last-mentioned text with our *Veli* soon convinces one that the two works coincide with one another only in the main thread of the narrative, and differ considerably in the treatment and in the minor details. Indeed, going through the Sanskrit of the *Bhāgavata* with the hope to detect analogies of figure or of expression to passages in the *Veli*, I could mark only four cases in which the coincidence with the *Veli*

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1 The *stotra* in honour of the Gaṅgā was probably composed by Prithī Rāja in atonement for the blasphemous verse 290 in the *Veli*, where the sacred river is disparaged because it is addicted to both Hari and Hara, drowns whomever cannot swim, and runs only through one strip of the country and no more.

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was striking enough to indicate a direct borrowing on the part of Prithī Rāja.[1] The poem, which is in 305 stanzas, opens with an introduction (st. 1-7) in which the Author modestly acknowledges that he is incompetent to sing of Kṛṣṇa, the Lord of the world, but cannot refrain, he says, from using his tongue in praising Him by whom he has been created and nourished. With st. 10 begins the narrative, at the court of Bhīma, the father of Rukmiṇī, the reasons for not beginning from Kṛṣṇa being explained in st. 8-9. One of these reasons is that in a work inspired with the *śṛṅgārarasa* precedence should be given to the woman, and another that the woman in that she carries the man in her womb for ten months[2] and after delivering him, looks after him for ten years, is superior to the man and has a claim to more consideration. St. 11-24 describe with delicate touches the childhood of Rukmiṇī, the first appearance of puberty in her lovely body, and the charms of all her limbs in the spring of her youth It is time to think of a husband for her, and her brothers, contrary to her wish and to the wish of her parents, affiance her to Śiśupāla, who comes with great pomp to marry her (st. 29-42). But the girl is in love with Kṛṣṇa, to whom she contrives to forward a letter, asking him to come and rescue her from the impending marriage which is being forced upon her against her will (st. 43-66).

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1 These are the following :—

मा वीरभागमभिमर्शतु चैद्य आराद् गोमायुवन्मृगपतेर्बलिमम्बुजाक्ष (*Bhāg. Pur.*, **X**, 52, v. 39).	मूम्भ सियाल सिङ्घ बलि। प्रासै जौ बीजौ परणै। (*Kri. Ruk. Veli*, v. 59).
स चाश्वैः शैब्यसुग्रीवमेघपुष्पबलाहकैः। युक्तं रथमुपानीय तस्थौ प्राञ्जलिरग्रतः॥ (*Bhāg. Pur.*, **X**, 53, v. 5).	सुग्रीवसेन नै मेघपुह्प समवेग बलाहक इसै वहन्ति। (*Kri. Ruk. Veli*, v. 68).
तमागतं समाज्ञाय वैदर्भी हृष्टमानसा ! न पश्यन्ती ब्राह्मणाय प्रियमन्यन्ननाम सा॥ (*Bhāg. Pur.*, **X**, 53). v. 31).	बम्भण मिसि वन्दै हेतु सुबीजौ। (*Kri. Ruk. Veli*, v. 73).
परिघं पट्टिशं शूलं चर्मासी शक्तितोमरौ। यद्यदायुधमादत्त तत्सर्वं सोऽच्छिनद्धरिः॥ (*Bhāg. Pur.*, **X**, 54, v. 29).	जे अखियात जु आउधि आउध। सजै रुकम हरि छेदै सोजि। (*Kri. Ruk. Veli*, v. 133).

2 It is notorious that the Indians consider the period of gestation to be ten months.

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Kṛṣṇa comes and meeting her in the temple of Ambikā, where she goes under the pretext of the *pūjā*, carries her off in his chariot (st. 67-112). Follows a series of verses in the characteristic sonorous style of warlike Diṅgaḷa: the disappointed Śiśupāla rallies his friends and gallops after the fugitive couple, but Kṛṣṇa turns round and with the help of Balibhadra defeats him after a sharp fight. A brother of Rukmiṇī attacks next, but is similarly defeated (st. 113-137). Kṛṣṇa takes the maid to Dvārikā and is married to her according to the brahmanical rite with great festivity (st. 138-158). We now come to the most exquisite picture in the poem: the falling of the night, the impatient expectation of Kṛṣṇa, and the coming of Rukmiṇī to his thalamus. The shyness of the maid and the unbounded joy of Kṛṣṇa at her arrival, are described with all the mastership which we should expect from a Rajput of refinement who has had many love experiences of that kind in his life (st. 159-179). Then with great ability Prithī Rāja draws a discreet curtain before the thalamus of the two lovers, and leading us outside into the dark night (st. 180), makes us watch the breaking of the day (st. 181-6), and then in succession the passing of the six seasons of the Indian year: the summer (st. 187-192), the rainy season (st. 193-205), the autumn (st. 206-216), the winter (st. 217-225), the *śiśira* season (st. 226-8), and lastly the spring (st. 229-268). It is like a succession of magic-lantern pictures on a wall, each stanza is a quadretto in itself worked to perfection with that elegance in which Indian poets of the seasons succeed so well. A passing mention of Kṛṣṇa or of Rukmiṇī here and there makes us remember that they are always present behind the screen and that all these different attractions of the different seasons are meant only for their enjoyment. With st. 269-270 the screen is pulled aside and we are allowed to have a glimpse of the fruit of their loves: Pradyumna. After seven more stanzas mentioning among other things Pradyumna's son Aniruddha (st. 271-7), comes the conclusion which consists of twenty-eight stanzas (278-305), and is very noteworthy as the boldest possible self-eulogy which an author could compose. The presumptuous tone of this conclusion is in striking contrast with the modest tone of the introduction; evidently, the Poet is so pleased with the work he has done that he must say bravo to himself. The *Veli* is declared equal to a *kāmadhenu* on earth, for there is no blessing which it could not grant to its readers; superior to the Ganges, to pilgrimages, to penance, to meditation; a veritable staircase leading to heaven. And as for the verses of which the poem is composed, they are all one more beautiful of the other like pearls in a row, and to sift them no one is competent but Prithī Rāja; let the other poets hold their tongues, for the *Veli* is like a virtuous woman who suffers no censure. Seeing that Prithī Rāja's production is really incensurable, we may well

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forgive him this outburst of self-confidence; it is, on a small scale and in a different form, the same proud feeling which made Michelangelo strike the knee of his Moses and say to the marble: Speak!

The great merit of the poem is in the combination of a delightful genuineness and naturalness of expression with the most rigorous elaborateness of style. Apart from the contents, it is, as regards form, like Horace in Diṅgaḷa. All the pro-crustean rules of Diṅgaḷa poetry are observed to the largest possible extent, and yet the language is not distorted but runs as natural and easy as it would probably have been if the Poet had refused to walk with the shackles of the internal rhymes and of the *vènasagāī*; only more elegant, more exquisite, more musical. Indeed, the musicality of the verses is such that nothing could more conspicuously prove the error of them who hold that Diṅgaḷa is too harsh for erotical or idyllic subjects, and is fit only for heroic themes. It is certain that had Prithī Rāja chosen to compose his *Veli* in emasculated Piṅgaḷa, he would have given us a very different composition, not superior in musicality, and considerably inferior in naïveté. But, fortunately for us, he preferred to compose in the literary *bhāṣā* of his native land, the Diṅgaḷa of the bards.

The metre, in which the *Veli* is put, belongs to the *gīta* variety and is called by Diṅgaḷa prosodists the *veliyò gīta*. It consists of four lines, whereof two, the second and the fourth, identical with one another in formation, and the other two, the first and the third, different. The two identical lines are rhymed together. The metre is regulated by a determined number of *mātrās* or prosodical instants, which is fixed and invariable in the first and third line, 18 and 16 respectively, but in the second and fourth line varies from 13 to 15 according to the prosodical value of the last two syllables. When the line ends with a periambus (◡ ◡), the number of *mātrās* is 13, when with a iambus (◡ –) 14, and when with a trochee (– ◡) 15. Beyond this restriction regarding the last two syllables in the second and fourth line, there does not seem to be any other rule regulating the grouping of the prosodical instants in the four lines, and nearly all sorts of combinations are practically allowed.

In editing the *Veli Krisana Rukamaṇī rī* I have been able to avail myself of an advantage which very rarely, if ever, falls in sort to editors of Rajasthani bardic poetry, the existence of old commentaries. The principal of these are three and they were all written within fifty years from the composition of the *Veli* (Saṃvat 1637), one or two probably during Prithī Rāja's lifetime. They are: (*a*) a commentary in Old Eastern Rājasthānī or Old Ḍhũḍhāṛī, (*b*) a commentary in Old Western Rājasthānī, and (*c*) a commentary in Sanskrit. The two first are independent from one another and might well be contem-

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porary and date, as I have just said, from the time of Prithī Rāja himself. Both are adespotic and undated, but (*a*) is certainly anterior to Saṃvat 1673, and (*b*) is certainly anterior to the Sanskrit commentary, which is dated only five years later. As for their probable authors, it looks as if (*a*) was the work of a Cāraṇa, and (*b*) the work of a Jain, but it is just possible that the latter is also the work of a Cāraṇa recast into its present form by a Jain scholar. The Sanskrit commentary (*c*) which, incidentally, is the most valuable of all, was composed by a Jain, *vācaka* Sārañga, in Saṃvat 1678, from a *bālāvabodha* in Bhāṣā by a Cāraṇa Lākhò. Seeing that the commentary by Sārañga generally agrees with (*b*), one would naturally feel tempted to identify the *bālāvabodha* by Lākhò with the Old Western Rājasthānī commentary, but in that case it must be assumed that the latter has not been handed down to us in its original form. A fourth commentary (*d*), also in Old Western Rājasthānī and by a Jain, appears to have been compiled during, or before, Saṃvat 1727 from (*b*) and (*c*), but though sometimes useful on account of greater diffuseness, it hardly contains anything that is not already found in the two commentaries just mentioned.

The manuscripts which I have collated for the edition of the *Veli* are the eight following :—

B : MS. No. 28 of *Descr. Cat. of Bard. and Histl. MSS.* Sect. i, pt. i, preserved in the Darbar Library in the Fort of Bikaner. Written in Saṃvat 1673 at Bikaner, during the rule of rājā Sūra Siṅgha. Containing the text with a *ṭīkā* in Eastern Rājasthānī or Ḍhū̃ḍhāṛī. The MS. has undergone many modernisations and other alterations by a later hand, in the case of all of which I have always taken into account only the original reading, when still readable.

J : A Jain MS. preserved in the Mahimābhakti Bhaṇḍāra of Bikaner, consisting of 16 loose leaves, $4\frac{1}{4}'' \times 9\frac{3}{4}''$ in size. The page contains 13 lines of 35-45 *akṣaras*. Devanāgarī script. Copied by a Hīrajī in Saṃvat 1692 at Jālaṇapura. The MS. contains the mere text, without any commentary, and the readings generally agree with **K**, but in places deviate from **K** and concord with **U**. The writing is very inaccurate : *ī* and *ā* are often confused with one another and so *c* and *v*, and *ś* is very frequently written for *s*.

K : Another Jain MS. preserved in the Mahimābhakti Bhaṇḍāra, consisting of 31 loose leaves, $4\frac{1}{4}'' \times 10\frac{1}{8}''$ in size. The page contains 15 lines of about 50 *akṣaras* each. Devanāgarī script. Written by a Māṇikyamuni, pupil of paṇḍit Nemaharṣamuni, disciple of *vācanācārya* Samayamūrtigaṇi, at Khaṇḍapagrāma in the year Saṃvat 1722. Colophon :—

इति वेल संवतयुगलकरमुनिचंद्रवत्सरे ग्रीष्ममासे अव-
दातपक्षे रजनीश्रवारे वाचनाचार्य्यधुर्य्यसमस्तविद्याकलिंदकवा°
श्रीश्रीश्री १०८ समयमूर्त्तिगणिवराणां अंतेवासिनः पं°प्र°श्रीमन्ने-
मह्रर्षमुनिय (*sic*) शिष्यमुनिमाणिक्यमुनिना लेषि श्रीषंडपग्रामे
(इ)ति ॥

The MS. contains the text with the same commentary in Ḍhū̃ḍhāṛī as MS. B. The readings are generally the same as in B, as corrected by the later hand, only occasionally different readings of N and U are adopted. In the writing अइ, अै. ऐ, and अउ, अौ, अो are generally employed indiscriminately.

M : A MS. obtained from Mathena Jīva Rāja of Phaḷodhī, in the form of a book, originally consisting of at least 1,350 leaves, about $9\frac{3}{4}'' \times 6\frac{1}{4}'' - 7''$ in size, but now fragmentary, especially in the former half where the leaves have been in great part eaten away by white ants. Written by different hands in different places, partly during the rule of rājā Sūra Siṅgha of Jodhpur, and partly during the rule of his successor Gaja Siṅgha and the beginning of the rule of Gaja Siṅgha's successor Jasavanta Siṅgha. The volume contains an extraordinarily rich mine of disparate works, from mystic-devotional poetry to a chronicle of Jodhpur and genealogical lists of the Rāṭhòṛas, and it would be impossible to try to give here an idea of all the different subjects. Our *Veli* is found at pp. 535*a*-570*b* of the MS., and is unfortunately fragmentary owing to the lower margin of the leaves having been eaten by white ants. It is written in Marwari script on 15 lines per page and 12-15 *akṣaras* per line. From the colophon at the end it appears that the *Veli* was copied at Mèhakara (near Buranpur, in the Dekhan), in the year Saṃvat 1676. The text is fairly accurate and closely agrees with B, so much so that it would seem that both M and B are copies from a unique original. A peculiarity of the writing is that आँ is generally represented by अं, and अउ, अइ are generally written अो, अे.

N : MS. No. 34 of *Descr. Cat. of Bard. and Histl. MSS.*, Sect. ii, pt. i. Written at Nāgapura in Saṃvat 1727. The text generally agrees with P, and so does the commentary except that the latter is more diffuse than the commentary in P, and is also enlarged by quotations mostly marginal, from the Sanskrit commentary of U.

P : MS. *P.* 18 (see "Progress Report" in *Journ. As. Soc. of Beng.*, Vol. xiii, 1917, p. 199), a Jain MS. consisting

of 30 loose leaves, $4\frac{1}{4}'' \times 10''$ in size. The page contains six lines of text of about 55 *akṣaras* each, and about 12 lines of interlinear commentary, written in very minute characters comprising about 65 *akṣaras* per line. Both the text and the commentary are accurately written, but the last leaves of the MS. are lacunous owing to the bad ink which has caused them to stick to one another. The commentary is in Old Western Rājasthānī. From the colophon at the end, which is legible only in part, it appears that the MS. was written by paṇḍit Tīrtharatnamuni in Saṃvat 16– –(? ......क –रसधरणीमिते वर्षे).

S : MS. No. 29 (*a*) of *Descr. Cat. of Bard. and Histl. MSS.*, Sect. ii, pt. i. Written at Solāpura in Saṃvat 1757 (see p. 163*a*). Generally agreeing with **B** as corrected by the later hand, and so also with **K**. This MS. being of no particular importance, I have collated it only as far as st. 100.

U : MS. No. 33 of *Descr. Cat. of Bard. and Histl. MSS.*, Sect. ii, pt. i. Written at Ūdāsara by Rājasāgaragaṇi for the use of paṇḍit Sukharatna in the year Saṃvat 1781 (see p. 39*a*). Containing the text accompanied by a Sanskrit *ṭīkā*, styled "Subodhamañjarī," composed by a *vācaka* Sāraṅga, pupil of Padmasundara, at Pālhaṇapura under the rule of Peroja (Fīroz), in the year Saṃvat 1678. From the introduction to the *ṭīkā* it appears that this was composed after the guide of a *bālāvabodha*, or vernacular paraphrase, previously written by a Cāraṇa Lākhò :

लाखाभिधेन भाषायां चतुरेण विपश्चिता
चारणेन कृतो बालावबोधो [ऽ]र्थसुलब्धये ॥ ४ ॥
परं न तादृगर्थोक्तिपटुत्वं वितनोत्ययम् ।
तेन संस्कृतवाग्युक्त्या टीकामेनां करोम्यहम् ॥ ५ ॥

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L. P. TESSITORI.

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अथ वेलि
क्रिसन रुकमणी री
राठौड़ राज प्रिथीराज री कही।

परमेसर प्रणवि प्रणवि सरसति पुणि
सदगुरु प्रणवि त्रिण्हे ततसार।
मङ्गलरूप गाइजै माहव
चार सु ए ही मङ्गलचार ॥ १ ॥

आरम्भ मैं कियौ जेणि उपायौ
गावण गुणनिधि हूँ निगुण।
किरि कठचीत्र पूतली निज करि
चीत्रारै लागी चित्रण ॥ २ ॥

कमलापति तणी कहेवा कीरति
आदर करे जु आदरी।
जाणे वाद माँडियौ जीपण
वागह्रीणि वागेसरी ॥ ३ ॥

१। MS परमेसुर, MP प्रणमि, BKN पुण, JM पणि, S पण, U पिणि, (M)S सतगुरु, J गाईद, K गाईये, S गावीजै, P माधव, JU चारि, K च्यार, N चाव, BMS स, KS ऐ हीज, J येहां, P येहो, M येहवो.

२। KS जेण, NPU जपायउ, J(M) जपायां, BKS करि, M कर, N किर, BKNS कठचित्र, P कठचीत,; BKN चीतारद (°रै), P चीतारा, J चीत्रारउ, B चित्रणि, M चीत्रण.

३। P करेवा (for कहेवा), JS मंडीयौ (°डीउ), S वाकह्रीण, BKMNPU वागह्रीण, MS वाघसुरी.

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सरसती न सूझै तांइ तूँ सोझै
वांउग्रा ऊन्धौ कि वाउलौ ।
मन सरिसौ धावतौ मूढ मन
पहि किम पूजै पङ्गुलौ ॥ ४ ॥

जिणि सेस सहस फण फणि फणि बि बि जीह
जीह जीह नवनवौ जस ।
तिणि ही पार न पायौ त्रीकम
वयण डेडराँ किसौं वस ॥ ५ ॥

स्रीपति कुण सु मति तूझ गुण जु तवति
तारू कवण जु समुद्र तरै ।
पङ्खी कवण गयण लगि पऊचै
कवण रङ्क करि मेरु करै ॥ ६ ॥

जिणि दीध जनम जगि मुखि दे जीहा
क्रिसन जु पोखण भरण करै ।
कहण तणौ तिणि तणौ कीरतन
स्रम कीधा विणु केम सरै ॥ ७ ॥

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४ । S ताउ, JS सूझइ (for सोझै), K वाउन्धो, N वाऊउ, BM वाउवा, BMS ऊवौ क, B मनि, NP सरसउ, BJK मनि, M मंन ध्यावंतौ मुढ सरिष मंन, NS पह, JKU पांगुलउ .

५ । KMN जिण, MS फुण, PU जीहि जीहि, M नविनवौ, BKMNS तिण, J(M)PU लाधउ (for पायौ), M तीकंम, U डेडरा, J किस्यउ, N किहौ .

६ । ALL श्रीपति, PU समथ (for सु मति), S संमति (ditto), J सुकवि (ditto), BJ तुज्झ, B चिंतवति (for तवति), PS तवत, J समंद्र, S समंद, KMS तिरै, K गइण, BS लग, J लगइं, JN पुहचै, S पोहचै, S रांक, P किरि, KMS मेर .

७ । BKNS जिण, S जुग, BKS मुष, BKS क्रसन, JPU किसन, JK ज पोषण, BNP(S)U संपोषण (for जु पोषण), B तणै (for 1st तणौ),

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सुकदेव व्यास जैदेव सारिखा
सुकवि अनेक ते अेक सथ्य।
त्रीवरणण पहिलौ कीजै तिणि
गूँथियै जेणि सिँगार ग्रन्थ ॥ ८ ॥

दस मास उदरि धरि वले वरस दस
जो इहाँ परिपालि जिवडी।
पूत हेतु पेखताँ पिता प्रति
वली विसेखै मात वडी ॥ ९ ॥

दक्खिणदिसि देस विदरभति दीपति
पुर दीपति अति कुँदणपुर।
राजति अेक भीखमक राजा
सिरहर अहि नर असुर सुर ॥ १० ॥

पच्च पुत्र ताइ छट्ठी सुपुत्री
कुँवर रुकम कहि विमलकथ।

J तणा (ditto), BJN ते (for तिणि), KS तै (ditto), U तइं (ditto), BS तणा (for 2nd तणौ), BJKMNPU अम, S संमण, K कीधां, JK विण, B विन, S वणि.

८। BS सुषदेव, N वयास, MNPU जयदेव, JN ति, KS त, B तु (for ते), M सरीक (for ते अेक), J पहिलोई, U पहिलुं, B पहिलै, M पहला इ, BKMNS तिण, J ग्रंथीइ, M गुथीजै, BS गूंथियौ, NPSU जेण, K तेण (for जेणि), KU शृंगार, S सिणगार.

९। K उप्परि, JN उयरि, P उयर, MSU उदर, B ह्यां, M इहं, K जेवडी, BJ पूत्र, K पुत्र, BJ हेति, KMNSU हेत, P जोवतां, S पेषंत, M पषि (for प्रति), JMS वले, BS विसेषत.

१०। KPU दछिण°, BN दछण°, S दिषणदिसा, BS विदुरभति, K दीपत, J राजति (for 2nd दीपति), K राजत, MN हेक, M भीषमषष, S भीषसुष, PU सिरिहर, M जे रै सेवै (for सिरहर), S उसुर.

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रुकमबाहु अनै रुकमाली
रुकमकेस नै रुकमरथ ॥ ११ ॥

रामा अवतार नाम ताइ रुकमणि
मानसरोवरि मेरुगिरि ।
बाल्कति किरि हंस चौ बाल्क
कनकवेलि बिहुँ पान किरि ॥ १२ ॥

अनि वरसि वधै ताइ मासि वधै अे
वधै मासि ताइ पहरि वधन्ति ।
लखण बत्रीस बाल्लीलामै
राजकुमरि ढूलड़ी रमन्ति ॥ १३ ॥

सँगि सखी सीलि कुलि वेसि समाणी
पेखि कली पदमणी परि ।
राजति राजकुँयरि रायङ्गणि
उडियण बीरज अम्बहरि ॥ १४ ॥

११। B पांच पूत, BNPS छठी, M सपुत्री, BKN कुंग्रर, P कुंयर, S कुग्रर, M कंवर .

१२। JP तद (for तांइ), PSU रुपमणि, KMN °सरोवर, M कि मेरगिर, U बालगति, P किर, BMU करि, KS कर, S किनकवेल्ल, BJP दुऊं (for बिहुँ), J पंत, KSU करि, M किर .

१३। JKPS ग्रन, BM इनि, B वरिस, JKSU वरस, ALL मास, S ग्रेह (for ग्रे), M ग्र वधै मासि (for ताइ मासि वधै ग्रे), KU [ग्रे] ALL मास, BNU पहर, J पुहरि K पुहर, MS पोहर, N लच्छण, S बती-[स], N °लीलामय. JKP कुंयरि, NU कुंग्ररि MS कुवरि .

१४। KS संग, B(S) सील सखी, BJMN सील, JKMNU कुल, JKNPU वेष, S कुली, B पद्मिणी K पदमनी, N पदमिनी, S राजत, BNU °कुंग्ररि, S °कुंवरि, K रायकुंयर, BK रायग्रंगण, J राइंगिण, M राइग्रगणि, BJKMPSU उडीयण, BJKNS वीरज .

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सैसव तनि सुखपति जोवण न जाग्रति
　　वेस सन्धि सुहिणा सु वरि।
हिव पल् पल् चढती जि होइसै
　　प्रियम ग्यान ओहवी परि ॥ १५ ॥

पहिलौ मुखि राग प्रगट थ्यौ प्राची
　　अरुण कि अरुणोद अम्बर।
पेखे किरि जागिया पयोहर
　　सञ्झा वन्दण रिखेसर ॥ १६ ॥

जम्प जीव नही आवतौ जाणे
　　जोवण जावणहार जण।
बञ्ज विलखी वीछड़तै बाल्
　　बाल् सँघाती बाल्पण ॥ १७ ॥

आगलि पित मात रमन्ती अङ्गणि
　　काम विराम छिपाड़ण काज।
लाजवती अङ्गि ओह लाज विधि
　　लाज करन्ती आवै लाज ॥ १८ ॥

१५। P सीसव, M सइसव, U शैशव, BMS तन, KU तनु, B जोव्वण, KNPSU जोवन, N वयसि (for वेस), JKNPU सुहणा, J हव, J चड़तउ, S चढता, J ज, KS इज, N हिज, PU जु, K होसइ, N होइसी, P होसी, S छसै, U होइस्यै, BKMNSU प्रथम, J पियम.

१६। M पैहलौ इ, BJKMNSU मुष, BKMS थयो, JPU थिउ, N थियउ, MS क, BJKMNU अरुणोदय, S °णोदे, P अंबरि, N अवर, J पेषि, N करि, SU किर, JK प्रात (for किरि), S पयोवर, U पयोधर, KU संध्या, P वंदन, N रिषीसर, (M)S रिषेसुर.

१७। BJNSU आवंतउ (°तौ), K जोव्वण. MS जोवन, J जांणहार, S जंणणहार, P वीछड़ती, S वीछूड़तै, J वीछड़इ, BM संगाती, S संगा थी.

१८। B पितु, BK आंगणि, M छिपाड़णि, B काजि, KP अंग, K अेहिज, M लाजै (for लाज विधि), BKP करंता, JNU करंतां.

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सैसव सु जु सिसिर वितीत थयौ सऊ
गुण गति मति अति ग्रेह गिणि ।
आप तणौ परिग्रह ले आयौ
तरुणापौ रितुराउ तिणि ॥ १९ ॥

दल फूलि विमल वन नयण कमल दल
कोकिल कण्ठ सुहाइ सर ।
पाँपणि पङ्ख सवारि नवी परि
भूहाँ रे भमिया भ्रमर ॥ २० ॥

मलयाचल सुतनु मलै मन मौरे
कली कि कामअङ्कुर कुच ।
तणौ दखिणदिसि दखिण त्रिगुणमै
ऊरध सास समीर उच ॥ २१ ॥

आणँद सु जु उदौ उहास हास अति
राजति रद रिखपन्ति रुख ।
नयण कमोदणि दीप नासिका
मेन केस राकेस मुख ॥ २२ ॥

१९। (B)M सइसव, U शैशव, K सो, JKNS ज, BK सुसिर, JN ससिर, P वतीत, N थियउ, JM सह, N सहि, KNS गण, KNU परिगह, P परिगहि, S परगह, P लेउ, S आवि, JU तरुणापण, P तरुणपणइ, BKNU रतिराउ, P रितुराय, S रतिराय, NS तण, K तन .

२०। JKNPSU फूल, NP वनि, M व्रन, KS नयन, J नेण, NP वरण चंपक (for नयण कमल), M कंठि, BS सुहावि, J पंपिण, U पांपिणि, J पंपि, JPU समारि, KN समार, S सुवारि, KMNU भुंहा, BKMNS भमिया, BKMNPS भमर .

२१। J मिलया°, S मलिया°, BKMNSU सुतन, J सुतण, NP मलय, S मिलै, PS मवरे, U कलीक्ष, K क, S सु (for कि), J तणु, P तिणइ, NU तणइ, (KP)U दक्षिण, N त्रिगुणमय .

२२। JKMNS ज, B जि, P उदय, S उदै, JN रिषिपंति, K नयन, S नदन, BS कमोदनि, JU कुमोदिनि, K कमोदिनी, S मीन .

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वधिया तनि सरवरि वेसि वधन्ती
जोवरा तराौ तराौ जल जोर।
कामरिा कररग सु बाण काम रा
दोर सु वरुण तरा किरि डोर ॥ २३ ॥

कामरिा कुच कठिन कपोल करी किरि
वेस नवी विधि वाणि वखाणि।
अति स्यामता विराजति ऊपरि
जोवणि दाण दिखालिया जाणि ॥ २४ ॥

धरधर खिंग सधर सुपीन पयोधर
घणूँ खीण कटि अति सुघट।
पदमरिा नाभि प्रियाग तराी परि
त्रिवलि त्रिवेणी स्रोणि तट ॥ २५ ॥

नितम्बणी जङ्घ सु करभ निरूपम
रम्भ खम्भ विपरीत रुख।

२३। KMNS तन, BKMS सरवर, ALL वेस. BPS जोवन, U तणु BJ(K) तणद् (°णै), M तणै (for 2nd तणौ), JNU कामिणि, K रां, JKS डोर (for दोर), U डोरि (ditto), S स, BJKMNPS वरण, BKNPS किर, P दोर (for डोर).

२४। NPU कामिणि, JM कामिण, J कठिण, K किर, JS करि, N वद्सि (for वेस), K वाण, KU वषाण, BU श्यामता, P सामता, BS विराजत. K विराजित, JMNPU जोवण, K योवन, S जोवन, JKU दिषाल्या, N दिषाले, P दिषालि, KU जाण.

२५। NPU धराधर M धरधरि, BJKMNPU शृंग, P सपीन, BS घणौ, M घणु, S घति कटि, N सुघटि, JMNPU पदमिणि. BMS नाभ, JKNSU प्रयाग, JKMN श्रोणि, BS श्रोण, P सोणि.

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जुअलि नालि तसु गरभ जेहवी
वयणे वाखाणै विदुख ॥ २६ ॥

ऊपरि पदपलव पुनरभव ओपति
निमल कमल दल ऊपरि नीर ।
तेज कि रतन कि तार कि तारा
हरिहँस सावक ससिहर हीर ॥ २७ ॥

व्याकरण पुराण सम्रिति सासत्र विधि
वेद च्यारि खटअङ्ग विचार ।
जाण चतुरदस चौसठि जाणी
अनँत अनँत तसु मधि अधिकार ॥ २८ ॥

साँभलि अनुराग थयौ मनि स्यामा
वर प्रापति वञ्छती वर ।
हरि गुण भणि ऊपनी जिका हरि
हरि तिणि वन्दै गवरि हर ॥ २९ ॥

२६। NP नितंबिणि M °बणि, B °बिनि, JKU °बनि, S °बन, S गरभ (for क°), P निरूपित, M निरूपति, BK जुअलि, J जूंअल, M जुअल, U जुयल, NP जुवल, S जोवल, NPS नाल, BJKMS तस.

२७। BP ओपरि, BKMNPS °पल्लव, BKPU पुनर्भव, J उपित, B निर्मल, S निरमल, K कमल, S क, JK सावकि, JP ससहर, S सिसहर.

२८। BJNPU सम्रति, K स्म्रत, BKM सास्त्र, J सासित्र, K च्यार, MS जंणि, JK चतुर्दश, KS जाणै, M जंखे, BJMS तस, J मंभि.

२९। MPSU संभलि, M थयु, N थिउ, BP सामा, NU श्यामा, K वंछित, K भणी, JU सुणि (for भणि), (B)M जिका इ, KMNPU हर (for 1st हरि), BJKMNPU हर (for 2nd हरि), KM तिण, JU गोरि.

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ईखे पित मात अेरिसा अवयव
विमल विचार करै वीवाह।
सुन्दर सूर सीलि कुलि करि सुध
नाह क्रिसन सिरि सूझै नाह ॥ ३० ॥

प्रभणन्ति पुत्र इम मात पिता प्रति
अम्हाँ वासना वसी इसी।
ग्याति किसी राजवियाँ ग्वालाँ
किसी जाति कुलपाँति किसी ॥ ३१ ॥

सु जु करै अहीराँ सरिस सगाई
ओलाँडे राजकुल इता।
त्रिधपणै मति कोइ वेसासौ
पाँतरिया माता इ* पिता ॥ ३२ ॥

पिता मात पभणै पूत म पाँतरि
सुर नर नाग करै जसु सेव।
लिखमी समी रुकमणी लाडी
वासुदेव समौ वासुदेव ॥ ३३ ॥

३०। M दूषै, BM पितु, BJKMS अेरसा, M अविअव, S इवअव, MS विचारि, BKM करण (for करै), MS वीमाह, ALL सील कुल, BKM करि कुल, BJNPSU किसन, BJKM सरि, SU सिर.

३१। KNP पभणंति, JPSU पूत, M किसी ग्याति.

३२। KNS ज, B जि, M सरसि, JS ओलंडे, JU द्दापणि, K द्दापणै, B द्दधपणइ, M द्दधमणि, NP द्दइपणइ, NPU मत, JNP वेससउ, ALL [इ]

३३। BJNP पित, M पितु, U पिव माइ, JU प्रभणइ, K पभणंति, M पयंपै (for पभणै), JMS पूव, U पंतरि, BJM जे (for जसु), S जस, NU लषिमी, P लिषिमी, BJSU रुषमणी, BMS वासदेव, JMNPSU सम.

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मावीत्र म्रजाद मेटि बोलै मुखि
सुवर न को सिसुपाल सरि ।
अति अंँबु कोपि कुँवर ऊफणियौ
वरसालू वाह्ला वरि ॥ ३४ ॥

गुरु गेहि गयौ गुरु चूक जाणि गुरु
नाम लियौ दमघोख नर ।
हेक वडौ हित ऊवै पुरोहित
वरै सुता सिसुपाल वर ॥ ३५ ॥

विप्र विलँब न कीध जेणि आइस वसि
वात विचारि न भली वुरी ।
पहिलुँ इ जाइ लगन ले पुहतौ
प्रोहित चन्देवरी पुरी ॥ ३६ ॥

ऊइ हरखि घणौ सिसुपाल हालियौ
ग्रन्थे गायौ जेणि गति ।

३४। N माविच, S मावीत, P मर्याद, JK म्रजाद, NU मयाद, B कोई, BM ससिपाल, S ससपाल, BS सर, K सिर, U सिरि, S दूत, BKSU अंब, JKMU कोप, N कुमर, MS कवर, वैहलौ, KP वर .

३५। BMS गुर, B ग्रेहि, JK गेह, M ग्रेह, S ग्रह, BMS जाणि चूक, JKSU नंद (for लियौ), N जासु (ditto), M नंदघोष (for दम°), K गुष (for नर), K हुयो, P हुउ, U हुई, BKM परोहित, JU सुप्रोहित, BK जो वरै, S वरी .

३६। S व्रप, BKNP जेण, S तेण, J वस, KN विचार, M विचारी, KNP वुरी, B पहिलो ई, JKNS °लउ [इ], U °लुं [इ], NP ताइ, (for जाइ), MNPU पहुतउ, J पुहुतउ .

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कुण जाणै सँगि ऊग्या केतला
　　देस देस चा देसपति ॥ ३७ ॥

आगमि सिसुपाल मण्डिजै ऊछ्व
　　नीसाणे पड़ती निहस ।
पटमण्डप छाइजै कुंदणपुरि
　　कुन्दणमै बाम्है कलस ॥ ३८ ॥

ग्रिह ग्रिह प्रति भीँति सु गारि हीँगलू
　　ईँट फिटकमै चुणी असम्भ ।
चन्दण पाट कपाट इ चन्दण
　　खुम्भी पनाँ प्रवाली खम्भ ॥ ३९ ॥

जोइ जलद पटल दल साँवल ऊजल
　　घुरै नीसाण सोइ घणघोर ।
प्रोलि प्रोलि तोरण परठीजै
　　मण्डै किरि तण्डव गिरि मोर ॥ ४० ॥

३७। BJKM होइ, N ऊयउ, P ह्लउ, U ह्लश्च, JKNPSU हरष, N घणउ, B ससिपाल, S सस°, U शिशु°, P गाया, BK नेण, S जीण, JNP वेणि, U तेण, KMS थया (for ऊग्या), S ता (for चा).

३८। JKU आगम, M आगलि (for °मि), BM ससिपाल, PU शिशु°, K सिस°, S सस°, J मंडीद, K मांडीउ, MP मंडियउ, NU मंडीयइ, KU उच्छव, MNPU पड़ते, J छाईद, PU छाईयद, S छाविजै, KU कुंदणपुर, JU कंचणमइ, M कुंदनमै, P वांदइ (for बाम्है).

३९। JKNPU ग्रह, M घिरि, S घर, JNU हीँगलो, NU फटिकमइ (°मय), KU चंदन, BMSU कपाटे, BPU ई, P पना.

४०। K(M)NP सामल, J स्याम, U स्यामल, K उज्जल, BJ साज (for सोइ), U साजि, K साद, N साइ, M [त]ाइज (for सोइ), P घनघोर, NSU मांडइ, MP किर, K करि, P तांडव, N गिरि तांडव किर, M गिर.

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राजान जान सँगि ऊता जु राजा
कहै सु दीध ललाटि कर ।
दूरा नैर कि कोरणा दीसै
धवलागिरि किन धवलहर ॥ ४१ ॥

गावै करि मङ्गल चढि चढि गौखे
मनै सूर सिसुपाल मुख ।
पदमणि अनि फूलै परि पदमणि
रुखमणी कमोदणी रुख ॥ ४२ ॥

जाली मगि चढि चढि पन्थी जोवै
भुवणि सुतन मन तसु भिलित ।
लिखि राखै कागल नख लेखणि
मिसि काजल आँसू मिलित ॥ ४३ ॥

तितरै ह्वैक दीठ प्रवित गलित्रागौ
करि प्रणपति लागी कहण ।

४१। BKNPU ऊंता, K ज, S स (for जु), J नाद (for सु), BSU निलाटि, JKN ललाट, M लिलाड, BJKMNPU नयर, S क तूरण, J धमल°, BJKMNPU किना, S का, J धउलहर .

४२। K किरि, S कै, MU किर, BJ चढ़ि, N गउषे चढि चियजणा मंगल गावइ, P गौखे चढि चढि मंगल गावै, B मने, ससिपाल, KM सिस° PU शिशु°, S सस°, B पदिमिनि, N °मनि, PU °मिणि, S षंन, U षनद, BP दुणि परि फूलइ, NP रुषमिणी, U ° मिणि, P कुमोदिनी .

४३। P गमि (for मगि), M मंझि (ditto). K मग, B चढ़ि, J पंथी चडि चडि, U पंथी चढि चढि, BS जोयै, B भुयण, J भुंयण. K भुवनि, SU भवण, PU सुतनु, J तस, KN हरि (for तसु), BS भिलत, M भवणि न को तस मंनि भिलंति, KS राषइ, JU राषियउ, NP कागल रापे, J कागद, BK लेषण, JPU लेषिणि. B मस, KMS मसि, S मिलत, M मिलंति .

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देहि सँदेस लगी दुवारिका
वीर वटाऊ व्राह्मण ॥ ४४ ॥

म म करिसि ढील हिव ऊठे हेकमन
जाइ जादवाँ इन्द्र जत्र।
माँहरै मुख ऊँता ताहरै मुखि
पग वन्दण करि देइ पत्र ॥ ४५ ॥

गई रविकिरण ग्रहे थई गहमह
रहरह कोइ वह रही रह।
सु जु दुज पुरा नीसरे सूतौ
निसा पड़ी चालियौ नह ॥ ४६ ॥

दिन लगन सु नैड़ौ दूरि द्वारिका
भौ पऊचेस्याँ किसी भति।
साँझ सोचि कुन्दणपुरि सूतौ
जागियौ परभाति जगति ॥ ४७ ॥

४४। BS षेक, KU इक, J हेकि, BJ(K)M(S)U देषि (for दीठ), JKMNPU पविच, MPS गलितागउ (°गौ), U °चागुं, BKM संदेसो, JU °सउ, BKM लगैं, J लगि, BJKMU द्वारिका, S लगे दु[वा]रक देह संदेसो.

४५। JNPU म म ढील करे, JS हव, B हल (for हिव), JM होइ, K होय, S ऊई, B हेकमनि, U षेकमन, P जाषे, B जाइ, KNU जाहि, BKS जादवे, N इंद, JM माहरा, MNS ऊता, JU ऊंतउ, KP मुष (for मुखि), B वंदन, J वाहि (for करि), JKN देई.

४६। B ग्रहे, M ग्रिहे, B थिय, J थयउ, K(M)S थयौ, KN ऊइ (for कोइ), JU होइ (ditto), B वह हय (for कोइ वह), KN वहि, B रहे, BJMNS ज, BKM द्विज, U दुजु.

४७। BJKMPSU नेड़उ, N नयड़उ, B(M)P भउ, JU भक, K भुंय, B पुहचेस्यां, K पऊचस्यां, M पुहचीसें, U पुहचस्यां, J केषि, K केष (for किसी), K भांति, JKMU सांझि, BKS कुंदणपुर, MP °नपुरि, JKNPSU परभाते, M प्रभावे.

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धुनि वेद सुणति कहूँ सुणति सङ्ख धुनि
　　नद झल्लरि नीसाण नद ।
हेका कह हेका हीलोहल
　　सायर नयर सरीख सद ॥ ४८ ॥

पणिहारि पटल् दल् वरण चँपक दल्
　　कल्स सीसि करि करि कमल् ।
तीरथ तीरथि जङ्गम तीरथ
　　विमल् व्राहमण जल् विमल् ॥ ४९ ॥

जोवै जाँ ग्रहि ग्रहि जगन जागवै
　　जगनि जगनि कीजै तप जाप ।
मारगि मारगि अम्ब मौरिया
　　अम्बि अम्बि कोकिल आलाप ॥ ५० ॥

सम्प्रति अे किना किना अे सुहिणौ
　　आयौ कि हूँ अमरावती ।
जांइ पूछियौ तिणि इम जम्पियौ
　　देव सु आ दुआरामती ॥ ५१ ॥

४८। K ध्वनि, JSU धुनि सुणत वेद, KNP सुणत, B किहीं, M कह, KU कहां (for कहूँ), (M)S झालरि, KM हालोहल .

४९। JKNPU पणिहार, J चरण, M वरन, JKMU सीस, B कल करि, J कल कल, N धरि कर, S कर कर, S कुवल, JN तीरथि (for 1st तीरथ), J तीरथि (for 2nd तीरथ) .

५०। B जोअइ. J जोइ. K जोवे, M जोये, BKNPU ग्रहि, M घिर, BK जगनि (for जगन), S जिगन, BKS मारग, BS आंब, B मौरीये, JKSU मोरिया, PS आंबि, KN अंब (for अंबि) .

५१। B सांप्रति, K सुंहणौ, क, NP सु तिणि, BJMU तेणि, K तेण, NP अे (for आ), BMU द्वारामती, S दवारकामती .

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सुणि स्रवणि वयण मन माहि थियौ सुख
क्रमियौ तासु प्रणाम करि।
पूछत पूछत गयौ अन्तहपुरि
ऊभौ सुदरसण तणौ हरि ॥ ५२ ॥

वदनारविन्द गोविन्द वीखियै
आलोचै आपो आप सूँ।
हिव रुकमणी क्रितारथ हुइस्यै
ऊभौ क्रितारथ पहिलौ हूँ ॥ ५३ ॥

ऊठिया जगतपति अन्तरजामी
दूरन्तरी आवतौ देखि।
करि वन्दण आतिथ भ्रम कीधौ
वेदे कहियौ तेणि विसेखि ॥ ५४ ॥

कस्मात् कस्मिन् किल मित्र किमर्थं
केन कार्य परियासि कुत्र।

५२। BK(M)S श्रवण, J संभलि (for सुणि स्रवणि), NP(U) संभले (ditto), BJMK थयौ, BJMS तास, JKN(M)PSU गयउ, KP अंतहपुर, J अंत:पुरि, J ऊभउ, KPU ऊयउ, MS ऊवौ.

५३। K वीखियो, J पेषीयउ, M वेषीयो, BS आलोजै, BMNU आप आप, JK आंप आलोचइ आंप सुं, BJ हव, KN हिवइ, S हवै, BJS रुषमणी, NU रुकमिणी, BJKMPU क्रतारथ, B होसें, JK होसइ, NU होस्यइ, M होइसै, S ऊसै, JN ऊभउ, KPU ऊयउ, MS ऊवौ, BJKMNPU क्रतारथ, BJMSU पहिल, N पहिलुं.

५४। BJ जगचपति, K जगति°, JK अंतरयामी, J दूरिंतरि, JN आवंतउ, KS देष, BKMS वंदन, JU आतिथि, U धर्म, S कीजै. K तिण, MPS तेण, U जेण, BKS विसेष.

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ब्रूहि जनेन येन भो ब्राह्मण
पुरतो मे प्रेषितम् पत्र ॥ ५५ ॥

कुन्दणपुर ऊँता वसाँ कुन्दणपुरि
कागल दीधौ श्रेम कहि ।
राजि लगैं मेल्हियौ रुकमणी
समाचार इणि माहि सहि ॥ ५६ ॥

आणन्द लखण रोमाञ्चित आँसू
वाचत गदगद कँठ न वणै ।
कागल करि दीधौ करुणाकरि
तिणि तिणि द्वीज ब्राह्मण तणै ॥ ५७ ॥

देवाधिदेव चै लाधै दूवै
वाचण लागौ ब्राह्मण ।
विधि पूरबक कहै वीनवियौ
सरण तूझ असरणसरण ॥ ५८ ॥

५५। B(M) कस्मिन् कद्द किल कसमात किमरथी, S कसमिन किद्द करि किसमात किमरथी, J कस्मिन् कथ किल मित्र किमर्थों, K कस्मिन् स्थितिः कः कस्मात किमर्थं JNP कस्मात् कस्मिन् मित्र किमर्थं, P कार्यं. B(S) काजि, BK(S) परजंति, J परियंत, M परिजंत, BK(S) कति (for कुच), M कच, JKNPU येन, BS जो (for भो), JK यो (ditto), M तु (ditto), JN ब्रह्मन, P ब्रह्मण, S ब्रह्मण, P पूरतूं, BM(S) प्रेरतद्द, J प्रेरित, K प्ररितो, B पति (for पच), K प्रति, PU पत्रं .

५६। J कुँदणपुरि, N ° नपुरि, MPU °नपुर, J वस्यां, (M)S वस्थं, MNU कुंदनपुरि, JKS °णपुर, P °नपुर, S कागद, BKMS दीन्हों, JNPU राज, N लगि, BJKMPSU रुषमणी, KMPS इण .

५७। BS आणंदमै, B लेषिण रोमांचि, NU रोमायंच, J रोमाश्चंच, M रोमांच, P रोमायंचत, S रोमयाचल, B गद्दगद्द, KS कर, J लै (for करि), BMS दीन्हौ, BKS करणाकरि, M करि (for 1st. तिणि), BKU तिण, S तिण द्वी तेण, BMP ब्राह्मण .

५८। K रद्द (for चै), KNPS द्दूयद्द, N द्दूषद्द, J दूद्द, PS विध, B वीनमियौ, MS वरणवियौ, P तूं जि (for तूझ), M असरणि सरणि .

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बलिबन्धण मूंभ सियाल सिङ्घ बलि
प्रासै जौ बीजौ परणै।
कपिल धेनु दिन पात्र कसाई
तुलसी करि चण्डाल तणै ॥ ५९ ॥

अम्ह कजि तुम्ह छण्डि अवर वर आगै
ऐठति किरि होमै अगनि।
सालिगराम सूद्र ग्रहि सङ्ग्रहि
वेद मन्त्र म्लेछाँ वदनि ॥ ६० ॥

हरि ऊच्चे वराह हच्चे हरिणाकस
हूँ ऊधरी पताल हूँ।
कहौ तई करुणामै केसव
सीख दीध किणि तुम्हाँ सूँ ॥ ६१ ॥

आगौ सुर असुर नाग नेत्रै नहि
राखियौ जई मंदर रई।
महण मथै मूँ लीध महमहण
तुम्हाँ किणै सीखव्या तई ॥ ६२ ॥

५९। J मुंभ, P मूं भु, BKS स्याल, K सिंह, (M)PS संघ, KN बल, BS पासै, B बीजै, BJKMS धेन, S दध (for दिन), K नद (ditto), S पात, MS तुलछी, U किर.

६०। BM अम, M तन्ह, KMP छांडि, S छोडि, BN ऐठित, (M)U अइठिति, BKNPU करि, S किर, JMNPU सालिग्राम, B(K)N ग्रहि, M ग्रिह, B(P) संग्रहि, JK संग्रह, S संग्रहियौ, M सेवा (for सङ्ग्रहि), S वात (for मन्त्र), BJS मेछां.

६१। K ऋच्चे (for ऊच्चे), BPS वाराह, PU ऊच्चे (for हच्चे), JPU हरिणाक्ष, M हिरणाष्य, K उद्धरी, JKU पाताल, MS पयाल, S तच्चे, KPU करुणामय, BN करणामय, S करणाकर, BKMSU किण.

६२। KNPU नेत्रै, N निहि, S राषिया, जेण (for जई), M जै (ditto), BJMNU मंदिर, S सिंदर, NPU मथै महण, BJKSU मूं (for मूं), M मथै महोदधि लीध, B तम, KS तुम्ह, M तम्ह, JS किणि. KMU किण, JKMNU सीषविया.

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रामा अवतारि वहे रिणि रामण
किसी सीख करुणाकरण ।
हूँ ऊधरी त्रिकुटगढ हूँती
हरि बन्धे वेलाहरण ॥ ६३ ॥

चौथिया वार वाहरि करि चत्रुभुज
सङ्ख चक्र धर गदा सरोज ।
मुखि करि किसूँ कहीजै माहव
अन्तरजामी सूँ आलोज ॥ ६४ ॥

तथापि रहे न हूँ सकूँ वकूँ तिणि
त्रिया अनै प्रेम आतुरी ।
राजि दूरि द्वारिका विराजौ
दिन नैड़ौ आइयौ दुरी ॥ ६५ ॥

त्रिणि दीह लगन वेला आडा तै
घणूँ किसूँ कहिजै आ वात ।
पूजा मिसि आविसि पुरखोतम
अम्बिकालय नयर आरात ॥ ६६ ॥

६३। JKMNSU अवतार, BKNPU रणि, S रढ (for रिणि), KMNPSU रावण, BS करणाकरण, K उद्धरी, M त्रिगुट°, BKMS हूंता, NP बांधे.

६४। NU चौथी वा, JKNPSU वाहर, B चतुरभुज, K चतुर्भुज, S सांष, JM धरि, JKPSU मुष, J कहि (for करि), S कासुं कहिजै.

६५। KNPU [हूं], KMS तिण, BJKMS प्रेमातुरी, JNU राज, NU दुआरिका, P(S) दुवारिका, S विराजै, BJKMNPSU नेड़उ, BJKMNPS आयउ.

६६। BJKN त्रिण, M त्रिण्ह, P त्रिन्ह, S त्रिन, BKU आडा वेला तइ, S आडा ते वेला, P तीयइ (for तै), BS घणौ, J कहीइ, P कहीयइ, U कउं, KU आविस, S आविसां, KNPU पुरुषोत्तम, MS परषो°, B अंबिकालै, JNP °कालये, M अंबकालि, BS नैर, J नगर.

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सारङ्ग सिलीमुख साथि सारथी
प्रोहित जागगाहार पथ।
कागल़ चौ ततकाल़ क्रिपानिधि
रथि बैठा साँभलि़ अरथ ॥ ६७ ॥

सुग्रीवसेन नै मेघपुहप सम-
वेग वलाहक इसै वहन्ति।
खँति लागौ त्रिभुवनपति खेड़ै
धर गिरि पुर साम्हा धावन्ति ॥ ६८ ॥

रथ थम्भि सारथी विप्र छण्डि रथ
औ पुर हरि बोलिया इम।
आयौ कहि कहि नाम अम्हीणौ
जा सुख दे स्याम नै जिम ॥ ६९ ॥

रहिया हरि सही जाणियौ रुकमणि
कीध न इवड़ी ढील कई।
चिन्तातुर चिति इम चिन्तवती
थई छींक तिम धीर थई ॥ ७० ॥

६७। B सारिथी, S प्रोह्त, BJKNPU क्रपानिधि, JKNPSU रथ, J संभलि, K सांभले, N 'ली, M inserts here st. ७४.

६८। BM समवेगि, K वलाह्कि, J इसउ, NPU ईसु, S लागी त्रिभवन चै, N धरि, BS गिर तर, U तर गिरि, (J)K तर (for पुर). S धारंत .

६९। B थांभि, M ठंभि, S ठंभे, व्रिप, (B)J(MS) छंडउ, (K)S श्राप (for श्रौ पुर), J(K) अम्हारउ, MPS अमीणउ, J दइ, S पावै (for दे), BJK(S) साम .

७०। J जाणीयुं, S जाणिया, BJMPS रुषमणि, U रुकमिणि, B ईतरी, N अतरी, MS अवड़ी, JKPSU चित, BM चिंत, N इम चित. JKU चिंतवतां, K मनि (for तिम), S ताइ (ditto).

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चलपत्र पत्र थियौ दुज देखे चित
सकै न रहति न पूछि सकन्ति ।
औ आवै जिम जिम आसन्नौ
तिम तिम मुख धारणा तकन्ति ॥ ७१ ॥

सँगि सन्त सखीजण गुरुजण स्यामा
मनसि विचारि अै कही महन्ति ।
कुससथली हूँता कुन्दणपुरि
क्रिसन पधारया लोक अहन्ति ॥ ७२ ॥

बम्भण मिसि वन्दै हेतु सु बीजौ
कही स्रवणि सम्भली कथ ।
लिखमी आप नमे पांइ लागी
अचरिज को लाधै अरथ ॥ ७३ ॥

चढिया हरि सुणि सङ्करखण चढिया
कटकबन्ध नऊ घणा किध ।

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७१ । BKMS थयउ, JU थिउ, BKU द्विज, K देषी, BM रहित, JK रहिति, U सकि न रहंति, S रहि तीणि, BJKU इम (for औ), BM स आसनो, J सु आसनउ, (KS)U आसनउ, NP मुह .

७२ । BS सील (for सन्त), JKNU संति, M संगि सषी संत कै गुर॰, KPU स्यामा, B मनह, JS मनस, NP मन सुविचार, BJKMSU इम (for अै), J(M) कहइ, S कहिस्यं, U कहे, J महंत, KNU कुसस्थली, BJNP किसन, K क्रसन, JS कहंत .

७३ । BJK बांभण, B वांदै, J वांदइ, N वंदित, P वंदे, BJKMS हेत, BM स, KN तसु, S तस (for सु), BS बीजै, JKMNPU श्रवण, BJ सांभली, P संभलि, M(S) संभले, N आय (for आप), N नमी, BN पाय, PU पय, BJNP कोई, KU कोइ, BKMNS लाधौ, JPU लाधा .

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अेक उजाथर कलहि अेवाह्वा
  साथी सङ्ग आखाडसिध ॥ ७४ ॥

पिणि पथि वीर जूजुआ पधारिआ
  पुरि भेला मिलि कियौ प्रवेस।
जण दूजण सवि लागा जोवण
  नर नारी नागरिक नरेस ॥ ७५ ॥

कामणि कहि काम काल कहि केवी
  नाराइण कहि अवर नर।
वेदारथ इम कहै वेदवँत
  जोग तत्त जोगेसवर ॥ ७६ ॥

वसुदेव कुमार तणौ मुख वीखे
  पुणै सुणै जण आपपर।
औ रुकमणी तणौ वर आयौ
  हरि म करौ अनि राइहर ॥ ७७ ॥

७४। JP चड़िया, JNP सुणे, KS सुणै, K संकर्षण, BJ चड़िया, BMNS नह, BS कीध, JKNPU किद्ध, BJPU उजायरद्द, N उजाधरद्द, S उजीथरै, BJKNP कलह, B अेनहा, J वाह्वा, KNU अेहवा, M अेक नेहवो कलह उजाथ[र], BKNS सह्वि, J सह, JKNP °सिद्ध, B सिधि.

७५। B पिण, JMN [पिणि], K पणि, S पण, U पथि पथि, BJKS पंथ, N पंथे, M जुजवै, JK पुर, BMU भेले, B होय (for मिलि), JMU ऊद (ditto), P कीध (for कियौ), BS सह्वि (for सवि), JM सह, K सङ्ग, NP मिलि (for सवि), B नार्ये नाग रिषि नरेस, M नाग रिष (for नागरिक).

७६। JKS कामिण, NPU कामिणि, ALL कहह (for कहि), BJKNPU नारायण, N विद्यारथी, S वेदारथी, NS [इम], JMPU वेदवित (for वेदवँत), N वेदवंति, B तंत, KNU तत्व, S जोगेसुर.

७७। S कूवर, K वीचे, U पुणि सुणिं, PU दूख, BS रुषमणी, JPU रुषमिणी, N रुकमिणी, BJKNS हर (for हरि), NS न (for म), B दून, JPS अन, ALL रायहर.

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आवासि उतारि जोड़ि कर ऊभा
जण जण आगै जणौ जणौ ।
राम क्रिसन आया राजा रै
तौ कौ अचरिज मनुहारि तणौ ॥ ७८ ॥

सीखावि सखी राखी आखै सुजि
राणी पूछै रुकमणी ।
आज कहौ तौ आप जाइ आवूँ
अम्ब जात्र अम्बिका तणी ॥ ७९ ॥

राणी तदि दूवौ दीध रुकमणी
पति सुत पूछि पूछि परिवार ।
पूजा व्याजि काजि प्री परसण
स्यामा आरँभिया सिणगार ॥ ८० ॥

कुमकमै मँजण करि धौत वसत धरि
चिहुरे जल लागौ चुवण ।
छीणे जाणि छछोहा छूटा
गुण मोती मखतूल गुण ॥ ८१ ॥

७८। JKPS आवास, BK करि, J आगी, K आगल, NS आगलि, JU जणा जणउ, S जणै जणै, BM कृष्ण, K क्रसन, NPU किसन, KS [तौ], NPU तउ, B कोइ, NPU कुण, J अचरिज कुण, K अचिरज किसो, M अचिरज को, BS अचिरज, KN मनुहार .

७९। KMNS सुज, BJPSU रुषमणी, U कह, NPU तउ, S त, M कहौ त आज, B(S) आज आप, JK आवां, MS आवं, U आवउं, (K)NPS जात .

८०। S तव (for तदि), JP दूउ, KU दूयउ, BKS रुषमणी, JP रुषमिणी, N रुकमिणि नइ, U रुकमिणी, BJKMN(P)U व्याज काज, (M)N प्रिय, PU स्यामा, S सामा .

८१। BPS कुमकुमइ, JKMNU कमकमइ, BJKMSU मंजन, M धुत्र, N धूप (for धौत), BJSU वसत्र, NS लागा, KU चूयण, BSU छीनै, NP छीना, J छछूहा, P छिछोहा .

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लागी बिऊँ करे धूपणै लीधै
केस पास मुगता करण।
मन म्रिग चै कारणै मदन ची
वागुरि जाणे विसतरण ॥ ८२ ॥

बाजोटा ऊतरि गादी बैठी
राजकुँवारि स्रिंगार रस।
इतरै इक आली ले आवी
आनन आगलि आदरस ॥ ८३ ॥

कणिठ पोत कपोत कि कऊँ नीलकँठ
वडगिरि कालिन्द्री वली।
समै भागि किरि सङ्ख सङ्खधरि
अेकणि ग्रहियौ अङ्गुली ॥ ८४ ॥

कबरी किरि गुम्थित कुसुम करम्बित
जमुणा फेण पावन्न जग।
उतमँगि किरि अम्बरि आधोअधि
माँग समारि कुमारमग ॥ ८५ ॥

८२। S दुऊ (for बिऊँ), JU धूपणे लीधे, MS लीयै, मुकता, BKMNPSU म्रग, J कारणि, K करण मदनां, B वाउरि, K वागुर, S वावरि.

८३। J वाजोठा, P बाजवठा, N आइ बइठी, (N)P °कुंअरि, JU कुंयरि, S °कुंवरि, BKNU शृंगार, JMP सिंगार, JB अेतै, J इतइ, K तितरइ, BJKPSU अेक, N हेक, K सषी (for आली), MS आई, J आणण, S आगै, BPS आदरिस, M आदिरस.

८४। JKMSU कंठ, KMNS पोति कपोति, KNP क, JKU कहां, N किऊं, B लीलकंठ, MS कालंद्री, S साम्हो, KNS भाग, BKNS करि, P किर, JU श्री (for किरि), KNPS संषधर, JU अेकिणि, K अेकण, JKPU, आंगुली.

८५। BKMN करि, JSU कर, MP गुंथति, U गुंफित, BJMNS कुसम, MS कबवति, B(K) जमन, M जमण, N जमुन, K फेन, KU पावन,

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अणियाला नयण बाण अणियाला
सजि कुण्डल खुरसाण सिरि ।
वली वाढ दे सिली सिली वरि
काजल जल वालियौ किरि ॥ ८६ ॥

कमनीय करे कूँकूँ चौ निज करि
कलँक धूम काढे वे काट ।
सम्प्रति कियौ आप मुख स्यामा
नेत्र तिलक हर तिलक निलाट ॥ ८७ ॥

मुख सिख सँधि तिलक रतनमै मण्डित
गयौ जु हूँतौ पूठि गलि ।
आयै क्रिसनि माँगि मगि आयौ
भाग कि जाणे भालियलि ॥ ८८ ॥

जूँ सहरी भ्रूह नयण म्रिग जूता
विसहर रासि कि अलक वक्र ।

MNP जगि, (B)PSU उतमंग, JS उतबंग, KN उत्तमंग, KNSU करि, P करइ, JKNU अंबर, JPSU आधोअध, M संवारि, S सुवारि, J(P) कुंआर°, N कुमारिमगि, U कुंवारिमग .

८६। J आणीयाले, J नैण, P नयन, S बाण नइण, J सुज, S सज, M सझि, JU षरसाण, JN सरि, S सर, BJNPSU वले, U वाढि, N सिरी (for 1st सिली), KN वर, KS किर .

८७। (B)J कउ (for चौ), JU कामिणि (for निज करि), JKU बे काढे, N काटि, BPS संप्रत, BJU कीया, J सुह, U सुखि, S सामा, BN निलाटि, J ललाट, S लिलाट .

८८। B सिषि, P ची संधि (तिलक), M ज, BS हंतौ, K अपूठ, BM क्रस्न, JK क्रसन, U क्रसनि, (N)P किसनि, BJNS मांग, P मग, K भागि कइ, BJ भालियल, S भालिहल .

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वाली किरि वाँकिया विराजै
चन्द्र रथी ताड़ङ्क चक्र ॥ ८९ ॥

इभ कुँभ अन्धारी कुच सु कञ्चुकी
कवच सम्भु काम कि कलह ।
मनु हरि आगमि मण्डे मण्डप
बन्धण दीध कि बारिगह ॥ ९० ॥

हरिणाखी कण्ठि अँतरीख हूँती
बिम्ब रूप प्रगटी बहिरि ।
कल मोतियाँ सुसरि हरि कीरति
कण्ठसरी सरसती किरि ॥ ९१ ॥

बाजूबँध बन्धे गोर बाऊ बिऊँ
स्याम पाट सोहन्त सिरी ।
मणिमै हौँडि हौँडलै मणिधर
किरि साखा सिरीखण्ड की ॥ ९२ ॥

८९। B जेांसहरी, K जूंसरी, S जूसरीया, K नथन, ALL मृग, B विषधरि, MNS विषधर, B सु (for कि), K क, PU अलिक, J वक, KN करि, PS किर. N विराजित, BJKMNSU चंद, B ताटंक, N चाटक, S साटिक, J चक .

९०। S स, JU कुंचकी, KNPU संभु, B संभि, M संभ, PU कामि, BPSU क. J कलहि, BJKS मन, BKS आगै (for आगमि), N आगलि (ditto), U आगम, J मंडीअ, NU मंडीयउ, B मंडप मंडे, S मंडीया मंडे, J बारगहि, U बारगह .

९१। B हरिणाची, BJK कंठ अंतरिष, M ° रिष, N अंतरित, KN बहिर, MPSU बहरि, N कंठसिरी, BS किर, N कर, M करि .

९२। B बांधे, J बंधी, K बंधि, MN बंधे, U बंधीया, JKMNPU बाह, S बाहे, MU बे. J बेउली (*sic* for बिऊँ), P श्याम, J सोहंति, K सोभंत, BJMNPU श्री. K न की (! for सिरी), KNP मणिमय, BJKMS हौंड, J(K)N(S)U हौंडोलइ, M हीडुलै. P हौंडिलइ, BNP किर, ALL श्रीषंड, N करि (for की).

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गजरा नवग्रही प्रोंचिया प्रोंचे
वले वले विधि विधि वलित ।
हसत नखित्र वेधियौ हिमकरि
अरध कमल अलि आवरित ॥ ९३ ॥

आरोपित हार थयौ थियौ अंतर
ऊरुस्थल कुम्भस्थल आज ।
सु जु मोती लहि न लहै सोभा
रज तिणि सिरि नाँखै गजराज ॥ ९४ ॥

धरिया सु उतारे नव तनु धारे
कवि तै वाखाणण किमत्र ।
भूखण पुहप पयोहर फल भति
वेलि गात्र तौ पत्र वसत्र ॥ ९५ ॥

स्यामा कटि कटिमेखला समरपित
क्रिसा अङ्ग मापित करल ।
भावीसूचक थिया कि भेला
सिङ्घरासि ग्रहगण सकल ॥ ९६ ॥

९३। J(K)U नवग्रहे प्रुंचीया प्रुंचे, M प्रङ्चीया प्रङ्चं, KNPS वलय, S विध, MS वलती, BM हस्त, B निषित्र, KMNPU नत्र्त्र, S नषत, BP वेधायउ, N वेदीयउ, BU कि हिमकर, J किमकिहिकर (!), KNS हिमकर, P ° किर, S कुयल, B घाविरत, N आवर्रति, S थावरत .

९४। BS घारोपत, BKNP ययउ, B उरस्थलि, KNP उरस्थल, JMU उरसथ्थल, S उरहसथल, B कुंभस्थलि, S कुंभायल, B जि, JKNS ज BK तिण, S रज सर तण, BM सिर .

९५। NS स, BK नौ, M नउ, BKMNSU तन, MNP तिणि (for तै), BS किमत, M किमति, P किमित्र, JKMPSU पयोधर, N भंति, K ताई (for तौ), P थो (ditto), S नै (ditto), U तु (ditto). M वसत, M inverts the order of st. ९५ and ९६ .

९६। PU घ्यामा, N समापित, PU समर्पित, BKM क्रसा, JU किसा, U अंगि, M °सूचकि, MS थया, JKU हुआ (for थिया), JK [कि], P सङ्घ, S सहि (for कि), KPU सिंहरासि, J गणग्रह, K ग्रहणा .

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चरणे चामीकर तणा चँद्राणणि
    सजि नूपुर घूघरा सजि ।
पीला भमर किया पहराइत
    कमल तणा मकरन्द कजि ॥ ९७ ॥

दधि वीणि लियौ जाइ वणती दीठौ
    साखियात गुणमै ससत ।
नासा अग्रि मुताहल निहसति
    भजति कि सुक मुखि भागवत ॥ ९८ ॥

मकरन्द तँबोल कोकनद मुख मझि
    दन्त किञ्जलक दुति दीपन्ति ।
करि इक वीड़ौ वले वाम करि
    कीर सु तसु जाती क्रीड़न्ति ॥ ९९ ॥

सिणगार करे मन कीधौ स्यामा
    देवि तणा देहरा दिसि ।
छोडि करिड़ चरणे लागा हँस
    मोती लगि पाणही मिसि ॥ १०० ॥

९७। B(M) चंदाणणि, S चंद्रानन. KM सझि, B नूपुरि, J पीली, JK पहिराइत, U पहराइति. M कंवल, S कुवल तणै .

९८। KPU वीण, JU ताइ (for जाइ), N साषियाचि गुणमय, BK सुसत. BJNS मोताहल, JS निहसत, JNS भजत, BKPSU मुष, B भागवति, M inserts here st. १०१ .

९९। N कोकनदि, S मधि, BM कंजुलिक, K कजलकि, N किंजलकि, P किंजलक, BKNU द्युति, BMS छेक, JN छेक, P इकु, K बीजौ, U वीडुं, K कीरति (for कीर सु), B कि (for सु), BJ तस, S तन (for तसु), K ऊपरि (for जाती).

१००। M संगार, P सिंगार, K कीध मन, M कीयौ, P स्यामा, KNP देवी, J देव, M देऊरा, JKU छोड, PSU छांडि, N मोत्यां, JS मोताहल (for मोती लगि), KNPS पानही .

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अन्तर नीलम्बर अबल आभरण
अङ्गि अङ्गि नग नग उदित ।
जाणे सदनि सदनि सञ्जोई
मदन दीपमाला मुदित ॥ १०१ ॥

किहि करगि कुमकमौ कुङ्कुम किहि करि
किहि करि कुसुम कपूर करि ।
किहि करि पान अरगजौ किहि करि
धोति सखी किहि करगि धरि ॥ १०२ ॥

चकडोल लगै इणि भाँति सुँ चाली
मति तै वाखाणण न मूँ ।
सखी समूह माहि इम स्यामा
सील आवरित लाज सूँ ॥ १०३ ॥

आंइस्यै जांइ साथि सु चढि चढि आया
तुरी लाग ले ताकि तिम ।
सिलह माहि गरकाब सँपेखी
जोध मुकुर प्रतिविम्ब जिम ॥ १०४ ॥

१०१। BKM अंतरि, JU ऊपरि, K नीलांबर, J नीलंबरि, M अबला, उदति, N सुदिन सुदिन, J रुंजाई, K संजोअे, P संजोईत, P सदनि सदनि जाणे संजोईं, B मुदिति, M मुदति.

१०२। KN कहि, M किह, K कर, BJPSU किही करि, BK कुमकुमौ, MPU कमकमउ, JK(M)U किहि करि कुंकुम, KN कहि, M किह, BJ किही, BKM'धूप, JU धोत, N परिमल धोत, N करग, B धर.

१०३। (B)K(M)P चउडोल, J चुंडोल, M इण, J इही, K इह (for इणि), KNPU मांहि, M तै (for इम), BP सामा, B आविरित, K आवरितु.

१०४। BPU आविस्यइ, J आवस्यइ, N आवासइं, M आवसी साथी, N सु साथि, U साथ, P सो, BJ चढ़ि चढ़ि, N संगि चढ़ि, लगि लेईं, BKP ताक, BKMNPU मांहि, BU संपेपीयइ, J संपेपीइ, K सुपेषे, M संपेषै, N सुंपेषी, J मुकुर, MU मुकर.

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पदमणि रखपाल़ पाइदल़ पाइक
    हिल़वलि़या हलिया हसति।
गमे गमे मद गुड़ित गुड़न्ता
    गात्र गिरोवर नाग गति ॥ १०५ ॥

अस वेगि वहै रथ वहै अन्तरिख
    चालिया चँद्राणणि मग चाहि।
किरि वैकुण्ठ अजोध्यावासी
    मज्जण करि सरयू नदि माहि ॥ १०६ ॥

पारस प्रासाद सेन सम्पेखे
    जाणि मयङ्क कि जल़हरी।
मेरु पाखती नखित्रमाल़ा
    ध्रूमाल़ा सङ्करि धरी ॥ १०७ ॥

देवाल़ै पैसि अम्बिका दरसे
    घणै भावि हिति प्रीति घणी।
हाथे पूजि कियौ हाथा लगि
    मन वञ्छित फल़ रूकमणी ॥ १०८ ॥

१०५। BJNPU पद्‌मिणि, K ° मिण, J रिषपाल, P रषवाल, BKMN हलवलिया, J हिलवलीवा, BM हिलिया, KN हालिया, BKMN गलित (for गुड़ित), K गिरोवरि, P गिरोषर.

१०६। BMN असि, JKNPU वेग, JU अंतरित, NP अंतरीष, (J)U चढिया (for चालिया), BPS चंदाणणि, M चंदाडिनि, KU चंद्राणण, NP मगि, K करि, NP फिर, ALL except M अयोध्या°, BJKMU मंजन, P मंजणि, BMU करे, K करइ, B सिरो, KM सरो (for सरयू), B दधि, P नद, BKU मांहि.

१०७। N प्रासादे, संपेषइ, U संपूरे (for सम्पेखे), BJKM जाणे, N मयंक कि जांणे जलहरी, BJM मेर, BU पाषली, JKMNP नचत्र°, U नचत्र ची माला, BM धू°, K द्र°; JKMNP संकर.

१०८। J देवालि, KP देवालय, N परसे (for दरसे), M घणो (for °णै), BKNPU हित, J हति, BM पूजे, KN पूज, BKMNU हाथ, BJKMU लग, BPU रुषमणी, KN रुक.

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आकरसण वसीकरण उनमादक
　　परठि द्रविण सोखण सर पञ्च ।
चितवणि हसणि लसणि गति सँकुचणि
　　सुन्दरि द्वारि देहुरा सञ्च ॥ १०९ ॥

मनपङ्गु थियौ सङ्ग सेन मूरछित
　　तद्द नद्द रही सम्पेखतै ।
किरि नीपायौ तदि निकुटीञ्जे
　　मठ पूतली पाखाणमै ॥ ११० ॥

आयौ अस खेड़ि अरि सेन अँतरै
　　प्रिथमी गति आकास पथ ।
त्रिभुवननाथ तणौ वेला तिणि
　　रव सम्भली कि दीठ रथ ॥ १११ ॥

वलिबँधि समरथि रथि ले वैसारी
　　स्यामा कर साहे सुकरि ।

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१०९ । BJK आकरषण, NPU आकर्षण, J(M) उदमादिक. N उनमादिक परिठि, J चितविण. N हसणि, NPU मन (for गति), U तणि (ditto), JU संकुचिणि, KU सुंदर, NP दुवारि, U द्वार, JKNPU देहरा .

११० । BKM मनपंग, J °पुंग, U मनुपंगु, BJMU थया, K हुवा. M सछि, J सेन सङ, P तनु (for तद्द) नङ, K कही (for रही), BM संपेषितै, J(U) संपेषति, J करि, KNP किर, J नीपायु. P नीपाई, BM तदे, K पेत (for तदि), N तदिह्नि, P तदही, BP निकुंटी, J नीकुटीजे, K निकुंटीञ्चे, NM निकुटी, U निकंटिञ्चे .

१११ । BJKM असि, B षड़ि, JP षड़े, N षेड़, BK मंडल (for सेन), J मं[ड]लि, U सेण, BJ अंतरि, K अंतर, N अंतरिद्द, B पृथमी, J प्रथम, K पृथवी, N पृथिमी, PU प्रथिमी, BK गति कि, U गति किना, JP पथि, M पंथ, त्रिभवण°, K तिण, U(M) तद्द, N रवि, J संभले क दीठउ .

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वाहरि रे वाहरि कोइ कै वर
　　हरि हरिणाखी जाइ हरि ॥ ११२ ॥

सम्भलत धवल सर साऊलि सम्भलि
　　आलूदा ठाकुर अलल ।
पिँड बऊरूप कि भेख पालटे
　　केसरिया ठाहे क्रिगल ॥ ११३ ॥

लारोवरि अस चित्राम कि लिखिया
　　नह खरता नर वरै नर ।
माँखण चोरी न ऊवै माहव
　　महियारी न ऊवै महर ॥ ११४ ॥

ऊपड़ी रजी मभि अरक ओहवौ
　　वातचक्र सिरि पत्र वसन्ति ।
निवै सहस नीसाण न सुणिजै
　　वरहासाँ नासाँ वाजन्ति ॥ ११५ ॥

११२। (J)MNPU वलिवंध. B समथि, MPU समथ, JKN समरथ, U रथ, B वंसाणी, U बद्सारे, JU श्यामा, P सामा, B करि, J साहि, K साही, ALL वाहर, N हो (for रे), K वीरवर (for वर), N अहइ कोई सर वीर हर (!), BNP हरणाषी. J हिर°, B गयो (for जाइ), K ले गयो (ditto).

११३। BK सांभलित, J संभलित, N संभलिइ, BJK धमल, JK(U) सद (for सर), BK सांभलि, N पालटइ, K ठाये, N ठविया, BM कंगल, J क्रंगल, N क्रिगले, U किंगल .

११४। JM लारोधरि, BKM असि, NP आस, B चितरांम, BKMN निह, N धुर, B ऊधे, K होवै .

११५। J ऊपंडी, J मधि, P महि (for मभि), NP ओहवउ, JU °चक्र, N सिर, J पंत, U पंति, J झुणीइ, NPU सुणीयइ, JU वरिहासां, KNU नासा .

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अलगी ही नैड़ी की ऊद्रमते
दैंठाळौ ऊभौ दलाँ दुह ।
वागाँ ढेरवियाँ वाहरूओ
मारकुओ फेरिया मुह ॥ ११६ ॥

कठठी वे घटा करे काळाहणि
समुहे आमहो सामुहै ।
जोगणि आवै आड़ँग जाणे
वरसै रत बेपुड़ी वहै ॥ ११७ ॥

हथनाळि हवाई कुहकबाण ऊवि
होइ वीरहक गैणहण ।
सिलहाँ ऊपरि लोह लोह सर
मेह बूँद माहै महण ॥ ११८ ॥

कळकळिया कुन्त किरण कळि ऊकळि
वरसति विसिख विवरजित वाउ ।

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११६ । NP खलगा, JKPU नेड़ी, N नेड़ा, M नयड़ी, NP कीध, B उभ्रवते, M उघरमवे, JPU ओप्रमते, K उप्रमत, N उभ्रमते, J द्रेठालौ, U दीठाल्, M [दैंठा]ळो ऊवा, BK थयो (for ऊभौ), JNU ह्रउ, K दले, BKN दुऊं, J वागुं, NU वागा, B ढेवरीये, J ढेरवीउं, N ढेवरीया, JU मारगूथे, K मारगवे, J फेरियां, P फोरिथा .

११७ । JMP घड़ा, BK कठठी करि आणी घटा कालाहणि सामही, JKN(PU) आम्हो, M संमुही, J जोगिण, NPU जोगिणि, BKMN आवी, P वहिसी (for वरसै), K रगत, P रुति, J बेपुड़े, U बेपड़ह, M वही .

११८ । N हथिनालि, P °कुबाण, BK होइष, M होय, N होवइ, J गहेगहण, U गहोगहण, J सिलह ऊपरा, BK(M)N सिलह लोह ऊपरि, (M °है), JPU सिरि, K मेघ, JU माहीं .

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धड़ि धड़ि धड़कि धार धारूजल़
सिहरि सिहरि समरवै सिलाउ ॥ ११९ ॥

काँपिया उर काइराँ असुभकारियौ
गाजँति नीसाणे गड़ड़ै।
ऊजलियाँ धाराँ ऊवड़ियौ
परनाले जल़ रुहिर पड़ै ॥ १२० ॥

चोटियाली कूदै चौसठि चाचरि
भ्रू ढलियै ऊकसै धड़।
अनँत अनै सिसुपाल़ ओभड़ै
भड़ मातौ माँडियौ भड़ ॥ १२१ ॥

रिण अङ्गणि तेणि रुहिर रल़तलिया
घणा हाथ हूँ पड़ै घणा।
ऊँधा पत्र बुदबुद जल़ आक्रिति
तरि चालै जोगणी तणा ॥ १२२ ॥

११९। N कुंति, BM किरणि, JU ऊकलि कलि, K कलिया (for उकलि), B मरसत, JK(M)U वरजित, N वरषित, BKN विशेष, J धड़ धड़ धड़की, BK कलकि (for धड़कि), J सहरि, KN सिहर, M सेहर, BKM संवरवि, J संमरवि, U संमर, BJKM सलाउ.

१२०। BJK कांपिया, BJMNU कायरां, K कायर, BKU गाजंवे, J गाजते, N जागवे, P गाजिते, J(K) गड़गड़इ, N गुड़ड़इ, PU धारा, B औवडीयो, J उअडीयउ, K ऊपडीयो.

१२१। J चोटडीयाल्युं, P चोटीयालीउं, U चउटीयाल्युं, J कूंदि, N धड़ि (for भ्रू), BP ढलीये, J ढलीइ, N लीयइं, U पड़ीयइ (for ढलियै), BM ससिपाल, K सिस°, BU ओझड़ां, J कझड़ां, M उभाड़े, BM लागौ (for मातौ), N माते, P मातइ, J मंडीयउ.

१२२। BK रण, U रिणि. KN अंगण तेण. M रलतलीयो, N रलथलिया, P रलतलीया तेण रुहिर अंगण रण, B घणै, JMNU घणे, BK हाथि, JNU पड़े, J उंधे, U जल बुदांबुदा, KM जल बुदबुद, (N)PU आकति, BM आक्रति, MN तिरि, JU चाले, (N)P चाल्या, M चालीया, BJNP(U) जोगिणी.

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वेली तदि बलिभद्र वापूकारै
सत्र सावतौ अजे लगि साथ ।
वूठै वाहवियै आ वेला
हल जीपिस्यै जु वाहिसि हाथ ॥ १२३ ॥

विसरियाँ विसर जस बीज बीजिजै
खारी हालाहलाँ खलाँह ।
त्रूटै कन्ध मूल जड़ त्रूटै
हलधर काँ वाहताँ हलाँह ॥ १२४ ॥

घटि घटि घणा घाव घाइ घाइ रत घणा
ऊँच क्रिञ्छ ऊछलै अति ।
पिड़ि नीपनौ कि खेत्र प्रवाली
सिरा हंस नीसरै सति ॥ १२५ ॥

बलदेव महाबल तासु भुजाबलि
पिड़ि पहरन्ते नवी परि ।

१२३। M बलिभद्र तदि वेली, KP बलभद्र, B(J) बलिभद्रि, BJKU वापूकारे, P °रीया, PU सत्रु, NP सावता, BJU अजी, BM लग, J वाहव्यीइ [आ], U त्यां वेलां, J हव (for हल), NP जीपिसइ, J ज, K सो (for जु), N जउ, B वाहसें, J(N) वाहसइ, KM वाहसी, PU वाहिस्यइ .

१२४। (J)U विसरिया बीज जस बीज बीजिस्यै, P विसरी वार जस बीज बीजिजै, N जस बीजे बीजियां, M बीजिइ (for बीजिजै), U षरी, N पालाहल, P हालाहल, BJK(M)U षलां, N मुंड (for मूल), K जल बोड़े, J त्रूटि, M बड़ड़े (!), U रां (for काँ), BJKPU वहतां, JK(M)U हलां .

१२५। J reads the first line as follows: नीर रगत पलहलीया नीसंक, K घाइ (for घाव), BJU अंच, N ऊंची, BM ऊंछ, JU चंच, K चुंच, K षच पड़ि, BN पिंड, M नीपनु, U चेत्र, KM सच (for सति) .

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बिजड़ा मुहे वेड़तै बलिभद्रि
सिराँ पुञ्ज कीधा समरि ॥ १२६ ॥

रिण गाहटतै रामि [खलि*] खलाँ रिण
थिर निज चरण सु मेढि थिया।
फिरि चड़ियै सङ्घार फेरताँ
केकाणाँ पाइ सुगह किया ॥ १२७ ॥

कण अेक लिया किया अेक कणाकण
भर खञ्चे भञ्जियौ भिड़।
बलिभद्र खलै खलाँ सिरि बैठी
चारौ पल ग्रीधणी चिड़ ॥ १२८ ॥

सरिखाँ सूँ बलिभद्रि लोह साहियै
वडफरि ऊछ्रजतै विरुधि।
भलाभली सति तोजि भञ्जिया
जरासिंन सिसुपाल जुधि ॥ १२९ ॥

१२६। JU तास, NU भुजां वलि, B पिंड, N पिड़, KNP पइरतइ, JP बिजड़ां, N वडतइ, P बेड़ते, JU बेड़ीया, BJU बल°, ALL °भद्र, BJKN सिरा, J सवरि, M omits this stanza.

१२७। JKNU राम, ALL [खलि], K रण, P रणि (for 2nd रिण), J निय, N निस्चलण (for निज चरण), BKMPU स, J मेट, KNP मेटि, KU थया, J फरि, K फिर, N फर, J सिंघार, KNP संहार, J फेरतइ, K फिरंता, U फेरता, KNP पाय, BM omit this stanza.

१२८। JKU कण लीधा अेक (हेक), M कण लीया अेक, N हेक, J भार, KN भंजिया, P भंजीउ, N भड़, M भिड़ि, BKNPU बलभद्र, JKU षले (for खलै), M षलं षलं, KMN सिर, N वाढइ (for बैठी), K गटभणी, N गिरिधणी, M चिड़ि, N चढि, J places this stanza between st. १२५ and st. १२६.

१२९। J सुधरां, U सधरां (for सरिखाँ), KP बल°, ALL °भद्र, J साहइं, K साहीयो, KN वडफिरि, M °फर, PU ऊछजीये, JU विरुद्ध, MNP विरुध, BK भलाभला, KN सत्रु, M सत्र (for सति), B तोईज, J तोज, K तइज, M तोहीज, N तोहिज, KMN भागा, B जरासंधि, KM जरासिंध, BK सिसपाल, M ससि°, J जुद्ध.

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आडोअडि अेकाअेक आपड़े
वाग्यौ अेम रुकमणी वीर ।
अबला लेइ घणी भुंइ आयौ
आयौ हूँ पग माँडि अहीर ॥ १३० ॥

विलकुलियौ वदनि जेम वाकारौ
सङ्ग्रहि धनुख पुणच सर सन्धि ।
क्रिसन रुकम आउध छेदण कजि
बेलखि अणी मूठि द्रिढ बन्धि ॥ १३१ ॥

रुकमइयौ पेखि तपत आरणि रणि
पेखि रुकमणी जल प्रसन ।
तणु लोहार वाम कर निय तणु
माहवि किउ साँडसी मन ॥ १३२ ॥

सगपण ची सनसि रुकमणी सन्निधि
अणमारिवा तणी आलोजि ।
अे अखियात जु आउधि आउध
सजै रुकम हरि छेदै सोजि ॥ १३३ ॥

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१३० । B आडोहड, NP आडोहडि, B अेकैअेक, BP वाद्दयउ, K वागीउ, MNJ(U) वागियौ, K अे, U अेक (for अेम), BJP रुपमणी, NU रुकमिणी, K लीधै, N ऊभउ रहि (for आयौ हूँ) .

१३१ । N विलकुलियइ, P °लीउ, BJKNP वदन, BKM वाकारे, (J)U वाकारिउ, P ° रीयउ, M नीध ग्रहि (for सङ्ग्रहि), B पिणछ, K पणच, N पिणच, JKU क्रसन, M कृष्ण, N किसन, JKMNP आयुध, U क्रसन रुकम छेदण आयुधि करि, JNP बेलष, MU बेलक, P मूठ, B द्रिढि, J द्रिठ, K द्दढि, NPU द्दढ .

१३२ । M तपति, ALL आरण, BKN रण, MU रिण, P रणि, JP रुप°, U रुकमिणी, M तणो, P तणउ, U तनु (for 1st तणु), U करि, J तण, M तन (for 2nd तणु), JMU माहव, MU कीयौ .

१३३ । BJKMP सनस, BJKP रुपमणी, NU रुकमिणी, BN सांनिधि, K सांनिध, M सनधि, KM तणो, N तणउ, JKMU आलोज, N अपि-

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निराउध कियौ तदि सोनानामी
    केस उतारि विरूप कियौ ।
छिणियै जीवि जु जीव छण्डियौ
    हरि हरिणाखी पेखि हियौ ॥ १३४ ॥

अनुज के उचित अग्रज इम आखै
    दुसट सासना भली दई ।
वहिनि जासु पासै वैसारी
    भलौ काम किउ भला भई ॥ १३५ ॥

सुसमित सुनमित निज वदन सुव्रीड़ित
    पुँडरीकाख थिया प्रसन ।
प्रथम अग्रज आदेस पालिवा
    मिरिगाखी राखिवा मन ॥ १३६ ॥

क्रित करण अकरण अन्नथा करणां
    सगले ही थोके ससमत्थ ।

याथ, U अषईयात, K जो, B(K)N आवधि आवध, J(N) आयुधि आयुध, M सभै, JKMU सोज .

१३४ । BM निरआउध, JN निरआयुध, P निरआवध, K कीध, BKMN तद, JPU [तदि], BN सेन (for सोना), JNPU उतारि, JU छिणीद, M छिनीयै, JKMNPU जीव (for जीवि), K जो, BJNPU छांडियउ, B सु हरि, K सो हरि, MN जाणि (for पेखि).

१३५ । U अनंत (for अनुज), BK अग्रज ईप कहै अनुज के अनुचित, U दुष्ट, JU सासना, BKM ताम (for भलौ), JK बहिन, BJK जास, BK वैसाणी, (BM)NU कीयउ, K भलो कीयो म कीयौ भलौ भई, BM(N) भलो (for भला).

१३६ । K सुसमति, N ससुमिति, U सुषमिति, M सुलजति सुमति, BJ सव्री°, KP संव्रीडित, MU सुव्रीडमि, B(MN) P पुंडरीकाक्ष, J ° काच, K पुंडरीक, U °काख्य, B थीउ, J थीया, K थया, N थयो, M कीयो (for थिया), BP प्रसन्न, BP आदेस, KMN आदेस, BMN मृगनयणी, J मृगाक्षिणि, K मृगनैणी, P मृगानयणी, U मृगाषी.

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हालिया जा इलगाया हुँता
  हरि साले सिरि थापे हत्थ ॥ १३७ ॥

परदल पिणि जीपि पदमणी परणे
  सत्रु सिरि अधिक वावरे सार ।
वहते कटकि माहि वादोवदि
  वाधणा लागा वधाइहार ॥ १३८ ॥

ग्रह काज भूलि ग्या ग्रहि ग्रहि ग्रहगति
  पूछीजै चिन्ता पड़ी ।
मनि अरपणा कीधै हरि मारगि
  चाहै प्रज ओटे चड़ी ॥ १३९ ॥

देखताँ पथिक उतामला दीठा
  झाँखाणा उरि उठी झल ।

१३७। JKNPU छत. JM मकरण (for अक°), B अनिथाई, J मन्यथा, KPU अन्यथा, M अनिथा, BKM करण, N कीधा अन्यथा (for अन्नथा करणं), B सिगिले, J समत्थ, MP समथ, U समरथ, B हालीयो, PU जाइ, BK जिके (for जा), BK लगाया (for इल°), N इलगा, PU अलगाया, JNP साला, J थापी, BKU थापि, B हथि, K हाथि.

१३८। MU पिण, BKU जीति, (J)PU रुपमिणी, N रुकमिणी (for पदमणी), BM read the second line as follows: आणंद ऊभे हुआ अेकार, and J as follows: आथा ग्रहि आरती ऊतारि, and K as follows: आणंद रोस थया अेकार, JKM कटक, K माहे, B महा (for माहि), JU तद वेला (for वादोवदि), JU वधाईयार, U places this stanza between st. १२५ and st. १२६.

१३९। B ग्रिह, JKNPU ग्रह, BKU काजि, BKM गा, JN ग्रहि ग्रहि, U ग्रहे ग्रहे, BK ग्रहगति ग्रहि ग्रहि, BJKU मन, N आपण, P आर्पण, U अर्पण, K(P) कीधौ, M कीधा, BKP मारग, K प्रजा, NP ओटइ, N चढी.

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नील़ डाल़ करि देखि निल़ाणा
    कुससथल़ी वासी कमल़ ॥ १४० ॥

सुणि आगम नगर सह्ल साऊजम
    रुकमणि क्रिसन वधावण रेस।
लहरिउँ लियै जाणि लहरीरव
    राका दिनि दरसणि राकेस ॥ १४१ ॥

वधाउआँ ग्रिहे ग्रिहे पुरवासी
    दल़िद्र तणौ दीधौ दल़िद्र।
ऊछ्छव ऊआ अखित ऊछल़िया
    हरी द्रोब केसर हल़िद्र ॥ १४२ ॥

नर मारगि अेक अेक मगि नारी
    क्रमिया अति ऊछाह करेउ।
अङ्कमाल़ हरि नयर आपिवा
    बाहाँ तिकरि पसारी वेउ ॥ १४३ ॥

१४०। B देषते, KMP देषता, N देषंतां, N पंथक, BKM पंथि पथिक, B उतावलि, K उतावला, M उतावलो दीठो, JU दूरा पथि पथिक ऊतामल (°लि) देषे, JKMN भर, BKMNP नीली, J डाल्ह, B तिणि, K तिण (for देखि), ALL नीलाणा, K कुसस्थल, M कुसस्थली, N पासइं (*sic*! for वासी).

१४१। B आगमि, BKMNP नयर, BN सु सह्ल, B सऊजम, N सह्लजुम, BJU रुषमिणि, BU क्रसन, JKNP किसन, M कृष्ण, U वधामण, BPU रेसि, BM लहरी, K लहरि, N लहर, P लहिरिउं, J लीद्द, N जाणे, KMP दिन, MP दरसण, B राकेसि.

१४२। M वाधाउ, N वाधाया, BK ग्रहे ग्रहां, J ग्रहा ग्रहे, NPU ग्रहे ग्रहे, B पुरवासीयइ, MN पुरवासीअे, NP दलिद, K तणै, JU दिसा (for तणौ), BJMP दीन्हउ, U दीधुं, P दलिद, K उत्सव, JM आणंद (for ऊछ्छव), J ह्रुउ, KU हूया, MN हुवा, P हूआं, BKNU केसरि, KPU हलद्र.

१४३। JKU मारग, P मारगे, N हेक हेक, JKU मग, P मारगि, BP क्रमिआं, NP ताहु (for अति), N करेइ, J अंकमालि, BN नयरि, N आविवा, BK तकरि, J तिकिरि, P तिकर, JNPU पसारइ.

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वीजलि दुति दँड मोती ग्रे वरिखा
    झालरिग्रे लागा झड़ण ।
छत्रे ग्रकास ग्रेम ग्रोछायौ
    घण ग्रायौ किरि वरण घण ॥ १४४ ॥

मूकुरमैं प्रौलि प्रौलिमै मारग
    मारग सुरँग ग्रबीरमई ।
पुरि हरि सेन ग्रेम पैसारग्रौ
    नीरोवरि प्रविसन्ति नई ॥ १४५ ॥

धवलहरे धवल दियै जस धवलित
    धणि नागर देखे सधण ।
सकिसल सवल सदल सिरि सामल
    पुहप बूँद लागी पड़ण ॥ १४६ ॥

जीपे सिसुपाल जरासिंधु जीपे
    ग्रायौ ग्रिहि ग्रारती उतारि ।
देखे मुख वसुदेव देवकी
    वार वार वारै पै वारि ॥ १४७ ॥

१४४। BMU वीजुल, J वीजउल, K वीजल, U द्युति, B डंड, K मोतीयें (for मोती ग्रे), BKN ग्राकास, JPU ग्राकाश, BJKU ग्रवछायउ, M ग्रवि°, U ग्राया, BKMNP करि .

१४५। BKMU मुकर°, BKMN प्रोलि, JU पोलि, JN मारगि, B ग्रबीरमै, K °मय, JMNPU °मइ, M पुर, BKM पइसारो, J पेसारउ, NPU पइसारउ, M नीरोग्रवरि, J प्रविशंत, N पयसंति, P पइसंति, B नै, K नय, JMNPU नइ .

१४६। JM धमल°, B जसि, BM धमलित, BJKMU धण, BJM नागरि, J पेषइ, NP पेषे (for देखे), BJKM सुधण, K सकुशल, J सदल सबल, BMN सिर .

१४७। BJ(N) जुधि जीवे, K युधि जीति, U युधि जीपे, P जुधि (for जीपे), BKM सिसुपाल, BJU जरासंधि, BN [जीपे], K जीते, B ग्राये, JKU ग्राया, BKNU ग्रहि, J ग्रह, P ग्रहे, B उतारे, J ग्रारइ, NPU उवारइ, B पीयै (*sic*! for पै), N पय .

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विधि सहित वधावे वाजित्र वावे
भिन भिन अभिन वाणि मुखि भाखि।
करै भगति राजान क्रिसन ची
राजरमणि रुकमणि ग्रिहि राखि ॥ १४८ ॥

दैवग्य तेड़ि वसुदेव देवकी
पहिलौ ई पूछै प्रसन।
दियौ लगन जोतिख ग्रंथ देखे
कदि परणै रुकमणि क्रिसन ॥ १४९ ॥

वेदोगत धरम विचारि वेदविद
कम्पित चित लागा कहण।
हेकणि सुची सरिस किम होवै
पुनह पुनह पाणिगरहण ॥ १५० ॥

निरखे ततकाल त्रिकाल निदरसी
करि निरणौ लागा कहण।

१४८। B सहिति, N वधावइ, M वाये, N वावइ, KPU भिन्न, N भिष, K अभिनव, NP [अभिन], K [वाणि], NP वाणि वणि, KMNU मुष, B क्रसण, JK क्रसन, MU क्रष्ण, N क्रष्ण, M की (for ची), B रुषिमिणि, J रुषमणि, U रुकमिण, BP ग्रहि, J ग्रह,, KNU ग्रह, M ग्रिह .

१४९। BK दैवगति, J दैवगन, M दैवगिण, N देवांगणि, PU दैवज्ञ, U पहिलुं, JU [ई], M ही, J पूछइ अे, P पूछी, BKU कीधउ चे, M द्यो, U ज्योतिष, N देषइ, BM कइ, JPU कई (for कदि), BP रुषमणी, J रुषमणि, KN रुकमणी, U रुकमिण, BKU क्रसन, NP किसन .

१५०। KN वेदोगति, M वेदोक्त, J धर्म, JKNP विचार, BMN वेदवंत, JP वेदिवित, K वेदवित, J हेकिणि, M अेकणि, K पुची, N चीय, P ही ची (for सुची), K सरस, N सरिसउ, P क्युं (for किम), JKNPU पुनः पुनः, ALL पाणिग्रहण .

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सगले दोख विवरजित साह्यौ
हूंतौ जई ऊओ हरणा ॥ १५१ ॥

वसुदेव देवकी सूँ ब्राहमणे
कह्यौ परसपर प्रेम कहि ।
ऊत्रे हरणि हथलेवौ हूओ
सेस संसकार ऊइ सहि ॥ १५२ ॥

विप्र मूरति वेद रतनमै वेदी
वंस आद्र अरजुनमै वेह ।
अरणी अगनि अगरमै इन्धण
आऊति घ्रित घणसार अछेह ॥ १५३ ॥

पक्षिम दिसि पूठि पूरब मुख परठित
परठित ऊपरि आतपत्र ।
मधुपरिकादि सँसकार मण्डित
त्री वर बे बैसाणि तत्र ॥ १५४ ॥

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१५१ । M निदरसे, N किरि, BK कवि (for करि), JNPU निरणय, K वितरण (!), BK करण (for कह्यण), N सिगळे, B दोषि, JU जदि, M जे, JP हूउ, M ऊवो .

१५२ । N प्रतई (for सूँ), B कहे, K कहि, N कहीउ, P कहीयउ, U कही कह (for कह्यी), N परस्पर. J हूइ, KP हूयउ, M ऊत्रे (for ऊत्रै), JMU हरण, JP हूउ, M ऊवो, BJMU सेष, K शेष, K संस्कार, M सहसकार, (B)N करउ (for ऊइ), P कउ (ditto), J(M)U ऊवइ (ditto), K हिवइ (ditto).

१५३ । NPU रतनमय, BJK वांस, NU वंश, U आर्द्र, B अरिजणमे, M अरजनमै, N अरजुनमय, P अरजनमय वेदि, U अनल (for अगनि), B घृति, J घ्रत, KNPU घृत, JKNU घनसार .

१५४ । B पछसि, J पश्चिम, M दिस, U दिशि, KU पूठ, JMP पट परठित, N पट थपि (for 2nd परठित), M आतपत्र, BKM मधुपर°, NPU मधुपर्कादि, BJNPU सहसकार, N मंडे, P मांडे, BK [बे], J बैसारि, K(N) बैसाणीया .

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आरोपित आँखि सह्न हरि आननि
गरभि उदधि ससि मह्छे ग्रहीत।
चाहै मुख अङ्गणि ओटे चढि
गावै मुखि मङ्गल करि गीत॥ १५५॥

आगलै त्रिया प्री चौथै आरँभि
फेरा त्रिणिह इणि भाँति फिरि।
कर साङ्गुसट ग्रहणा कर सूँ करि
करी कमल चम्पियौ किरि॥ १५६॥

पधरावि त्रिया वामै प्रभणावे
वाच परसपर जथा विधि।
लाधी वेला माँगी लाधी
निगम पाठके नवै निधि॥ १५७॥

दूलह ऊइ आगै पाछै दुलहणि
दीन्हा क्रम सूणाहर दिसि।
छँडि चौरी हथलेवै छूटै
मन बन्धे अञ्चला मिसि॥ १५८॥

१५५। M आरोपति, J अंषि, BK आणण, JMU आनन, BJKMU गरभ, NPU मच्छ, BJKNPU ग्टहीत, J चाहि मुष, M सुष (for मुख), B(M) आंगणै, J अंगण, K आंगण, N अंगणइ, P आंगणि, (B)KNP ओटां, J उंटे चढ़ि, U मुष, PU किरि.

१५६। BKN आगलि, J आगिली, U आगइ, BKU प्रिया (for त्रिया), JN प्रिय, U ची (for प्री), K चोथो आरंभ, U चौथि आरंभी, J त्रिणह, N त्रिणहइ, J इण, U फिरइ, BK संगुष्ट, JNU सांगुष्ट, B सें, BK कर (for करि), N(P) कमल करी, U चंपतउ, N करि.

१५७। BJK पधरावी, JKMU ची, P प्रभणावी, N पधरावइ (for प्रभ°), KU परस्पर, BKPU यथा, J यक (for जथा), NP मांगे लीधी, BKNU नवे.

१५८। J आगइं ऊइ पाछिं, M आगै ऊवा वंसै, K सेंणहर, J दिसा, U दिसी, K छांडि, M चंवरी, KM(N)U हथलेवौ छूटौ, P हथलेवा छूटी, B बांधे, M बाधा, N बंधइ, MN अंचलां, J मिसा.

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आगै जाइ आलि केलिग्रिह अन्तरि
करि अङ्गणा मारजणा करेणा ।
सेज वियाजि खीर सागर सजि
फूल वियाजि सजे तसु फेणा ॥ १५९ ॥

आभा चित्र रचित तेणि रँगि अनि अनि
मणि दीपक करि सूध मणि ।
माँडि रहे चन्द्रवा तणौ मिसि
फण सहसे ई सहसफणि ॥ १६० ॥

मँदिरन्तरि किया खिणान्तरि मिलिवा
विचित्रे सखिए समाश्रित ।
कीधे तिणि वीवाह संसक्रित
करण सुतण रति संसक्रित ॥ १६१ ॥

सङ्कुड़ित समसमा सन्ध्या समयै
रति वञ्छति रुकमणि रमणि ।
पथिक वधू द्रिठि पङ्क पङ्कियाँ
कमल पत्र सूरिज किरणि ॥ १६२ ॥

१५९। U आगलि, B °रटद्दि, JKNPU °रटद्द, B अंगणि, KP मारजन, B सेझ, ALL वियाज, U सझि, J ग्रुजि (for सजि), KM सझे, K तस.

१६०। KNP तेण, BJK रंग, N गिणि (for करि), BJMU मण, N मंडि, B चंदूआ, M चांद्रुवा, U फणि, BM ह्नी, BJKM °फण.

१६१। B मंद्दरि अंतरि, J मंदिरांतरि, (M)N मंदिरअंतर, M चिणंतरि, N चणंतर, BMU मिलवा, KNPU समाश्रत, M कीधो, NP कीधा, B तणि, K तिण, N जिण, (J)NPU संसक्रत, K संस्कृत, M सहसक्रित, B सुतिणि, K सुतिण, M सुतनि, NP सुतणु.

१६२। N(P) संकुचित, J संभ्या, JNPU समये, BKMNU वंछित, J वंछइ, P वंछिति, BJU रुषमणि, ALL रमण, J द्रठि, KNPU द्दठि, M दीठो, KN पंषिया, BJKNPU किरण.

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पति अति आतुर त्रिया मुक्ख पेखण
निसा तणौ मुख दीठ निठ।
चन्द्र किरण कुलटा सुनिसाचर
द्रवड़ित अभिसारिका द्रिठ ॥ १६३ ॥

अनि पँखि बन्धे चक्रवाक असन्धे
निसि सन्धे इम अह्नो निसि।
कामणि कामि तणी कामागनि
मन लाया दीपकाँ मिसि ॥ १६४ ॥

ऊभी सऊ सखिए प्रसंसिता अति
क्रितारथी प्री मिलण क्रित।
अटति सेज द्वार वीचि आऊटि
स्रुति दे हरि घरि समाश्रित ॥ १६५ ॥

हँसागति तणौ आतुर थ्या हरि सूँ
वाधाऊआ जेह्नी वहे।
सूँधावासि अनै नेउर सदि
क्रमि आगै आगमन कहे ॥ १६६ ॥

१६३। B दंपति (for पति), BM चीय, P ची, ALL मुष (for मुक्ख), BPU देषण (for पे°), K दीठो, B निठि. BKN चंद, B किरणि, J द्रवड क, M द्रवडति, U द्रिविड कि, KN द्दठि, P द्दठ.

१६४। B दून, NU अन, BJMU पंष, (B)JNPU बंधद्द, B चकवाक, (B)JNPU असंधद्द, B नेसि. KM नेसे, JNP संधद्द, B संधि, JM [इम], K कामिण, MNPU कामिणि, ALL कामियां (for कामि), BJKM तणा, M कामागिनि, N °गणि, BPU लीया, P दीपका.

१६५। BM सद्द, JK सद्दि, KN सत, J इति, JU क्रतारथा, M क्रतारथ, BJM प्रिय, K प्रीय, U प्रिय, BMNPU क्रत, JK क्रता, B अटत, M अठित, BU द्वारि, M द्वारे, ALL विचि, BM आहठि, ALL श्रुति, J हरि घरि दे, BNPU समाश्रित, J °श्रिता, K °हता, M °श्रुति.

१६६। BKM हंसागय, KM तणा. KMU थया, NP थीया, B सैं, N वाधाऊ आगे ह्नी, B जह्नी, KM जिह्नी, J जोह्नी, K वहेक, P वहे वहस, K

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अवलम्बि सखी कर पगि पगि ऊभी
रहती मद वहती रमणि ।
लाज लोह लङ्गरे लगाये
गै जिम आणी गैगमणि ॥ १६७ ॥

देहली धसति हरि जेहड़ि दीठी
आणँद को ऊपनौ उमाप ।
तिणि आप ही करायौ आदर
ऊभा करि रोमांस्र आप ॥ १६८ ॥

विहि मिली घड़ी जाइ घणूँ वाँछता
घण दीहा अन्तरै वरि ।
अङ्कमाल आपे हरि आपणि
पधरावी त्री सेज परि ॥ १६९ ॥

अति प्रेरित रूपि आँखियाँ अत्रिपत
माहव जदिअपि त्रिपत मन ।
वार वार तिम करै विलोकन
धण सुख जेही रङ्क धन ॥ १७० ॥

सोंधावास, N सउंधा°, JKMNPU °वास, BJP नूपुर, JMNPU सद, BJMNP क्रम, N आमलि, K आगमि आगम कहिउ, BJM आयम, N कहद .

१६७। B अंविलंब, K अविलंबित, P अंविलंवि, U आलंवि, BM करि, B मदि, J वहता, लांगरे, B लगाये, JU लगावे, KNPU गय, J ज्यउं, BKNPU गयगमणि .

१६८। JKM धसत, BU जेहरि, J जेहनि, P आनंद, K कोई, B कोईज थयो, N कोड़ि थयउ, P को जु थयउ, J को जु हुउ, BKMN अमाप, K तिण ही, MU तिण, NP आपे, K [ही], P ह, J कराया ऊजम, J किरि, B रामांसें, KM रोमांच .

१६९। BM वहि, JU वह, P मिलण JU घड़ी मिली, KN वांछतां, BK घणा, JU घणां दीहां, KM दीह, U आंतरे, BJK आंपण, J सेजु .

१७०। MP प्रेरति, JKMNPU रूप, K आंषि जो, B अचिपित, N अतिपति, B जर्दिप, JKNPU यद्यपि, M जद्यपि, BNP चिपित, KM त्रिपति

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आजाति जाति पट घूँघट अन्तरि
    मेलण अेक करण अमली।
मन दम्पती कटाछि दूति मै
    निय मन सूत्र कटाछि नली ॥ १७१ ॥

वर नारि नेत्र निज वदन विलासा
    जाणियौ अँतहकरण जई।
हसि हसि भ्रूहे हेक हेक ऊइ
    ग्रिह बाहिरि सहचरी गई ॥ १७२ ॥

अेकन्ति उचित क्रीड़ा चौ आरँभ
    दीठौ सु न किहि देवि दुजि।
अदिठ असुत किम कहणौ आवै
    सुख ते जाणणहार सुजि ॥ १७३ ॥

पति पवनि प्रारथित त्री तत्र निपतति
    सुरत अन्ति केहवी सिरी।

P तिउं (for तिम), B विलोकण, NP धणि, K नेहो, N नेहा, P नेहां, U जोहा, K धण (for धन).

१७१। JK(M)NPU आयाति याति, K अंतर, (B)NP मिलिये, K मेलै (for मेलण), K अमिली, BJK दंपति, J कडाषि, KMNPU कडाच, JN दूत, B मनि सूत, N inverts the order of st. १७१ and st. १७२.

१७२। BJK विलासी, M विलासित, JN अंतकरण, J(NP)U भ्रूहां, K भ्रूंह, B होय, J होइ, JKNPU ग्रह, BJP बाहरि, KMN बाहिर.

१७३। JU अेकंत, (K)M अेकांति, N दीठै, PU दीठ, J किही, P कहि, K किं, B क्यों (for किहि), JKMNPU देव, JPU दुज, BN अदीठ, M अद्रिष्ठ, BKPU अश्रुत, (M)N अश्रुति, M कहणी, U जाणइ जाणणहार, JP तद, M तै, JKNU सुज.

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गजेन्द्र क्रीड़ताँ सु व्याकुलगति
नीरासयै परि कमलिनी ॥ १७४ ॥

कीधै मधि माणिक हीरा कुन्दण
मिलिया कारीगर मयण ।
स्यामा तणै लिलाटि सोहिया
कुङ्कुम बिन्दु प्रसेद कण ॥ १७५ ॥

ची वदनि पीतता चिंति व्याकुलता
हियै धगधगी खेद ऊह ।
धरि चखु लाज पगे नेउर धुनि
करे निवारण कण्ठ कुह ॥ १७६ ॥

तिणि तालि सखी गलि स्यामा तेही
मिली भमर वाराजु महि ।
वलि ऊभी थई घणा घाति वल
लता केलि अविलम्ब लहि ॥ १७७ ॥

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१७४ । BKNPU पवन, JM पवण, BK पारथित, M पारथति, BN चीय, M तत, BJN निपतित, JKU ग्रंत, J केवही, BJMNPU स्री, K वनी (for सिरी), M गजिंद्र, BM क्रीड़ता, JNPU क्रीड़ित, BKM [सु], JNPU स, NPU वियाकुल?, BK कंवि गलित, J कि विगलित, M किर गलित (for स व्याकुलगति), BJKM नीरासइ, NP(U) नीरासय, J कमलिणी .

१७५ । M कीधो, N मणि (for मधि), (K)P मिलियउ, M मिलिये, BJ सामा, N तणउ, J ललाट, KMP लिलाट, N निलाट, U ललाटि, N सोहइ, J कूकू, BK कुंकुं विंद .

१७६ । ALL वदन, JKNPU चित, M चिंत, JK व्याकुलिता, J हीइ, KNPU हीयइ, K धगधगी, M द्रगद्रगी, JU ऊय, K ऊइ, M ऊव (for ऊह), M धर चषि, JU चष, M कंठि कऊव, B omits this stanza. M places it after st. १७७ .

१७७ । K तिण, KNU ताल, B सामा, M भवर, BK भाराज, MP भाराजु, U थी, K घणो, J घाल (for घाति), N घाति घणा वलि, JMNP अवलंब, KU अविलंबि .

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पुनरपि पधरावी कन्है प्राणपति
सहित लाज भै प्रीति सा।
मुगत केस तूटी मुगतावलि
कस कूटी क्षुद्र घण्टिका ॥ १७८ ॥

सुखि लाधै केलि स्वामि स्वामा सँगि
सखिये मनरखिये सँघट।
चौकि चौकि ऊपरि चित्रसाली
ऊइ रहियौ कहकाहाहट ॥ १७९ ॥

राता तत चिन्ता रत चिन्ता रत
गिरि कन्दरि घरि बिन्है गण।
निद्रावसि जग ओऊ महानिसि
जामिणे कामिणे जागरण ॥ १८० ॥

लिखमीवर हरखि निगरभर लागी
आयु रयणि त्रूटन्ति इम।
क्रीड़ाप्रिय पोकारि किरीटी
जीवितप्रिय घड़ियाल जिम ॥ १८१ ॥

१७८। NP पधरावे, BKMNPU भय, J भयद्. M प्रीत, J स्या, K सका (for सा), JK मुगति, BJKP त्रूटी, U छूटी (for तूटी), K कर (for कस), P त्रूटी (for छूटी), BK चुद्र, P छिद्र.

१७९। ALL सुष, M लाधी, BJK स्याम (for °मि), NP सामि, B चुंक चुंक, J चुक चोक, K चौक चौक. U चुंक चांक. B होय.

१८०। BNP(M) राता तति चिंता रति राता, U राता तत भर चिंता रत राता, K कंदर घर, J बिऊ, NPU बिन्हे, N गिण, K घण (for गण), BJP °वस, K जगि, N ओह, J ऊवि (for ओऊ). B थियौ (ditto), KM थयौ (ditto).

१८१। NP लषमी°, U लषिमी°, JK हरष, BM निगरभरि, BJK(M) आउ, KMU रयण, BK तूटंति, J त्रूटंत, M तुटती, BJK °प्री, BJKMN पोकार, BM जीवत°, JK °प्री, P घड़ियालि.

गत प्रभा थियौ ससि रयणि गलन्ती
　　वर मन्दा सति वदन वरि ।
दीपक परजलतौ इ न दीपै
　　नासफरिम सूरतनि नरि ॥ १८२ ॥

मेली तदि साध्रि सुरमणि कोक मनि
　　रमणि कोक मनि साध्रि रही ।
फूले क्रणडी वास प्रफूले
　　ग्रहणे सीतलता इ ग्रही ॥ १८३ ॥

धुनि ऊठि अनाहत सङ्ख भेरि धुनि
　　अरुणोद थियौ जोग अभ्यास ।
माया पटल निसामै मञ्झे
　　प्राणायामे जोति प्रकास ॥ १८४ ॥

सञ्जोगणि चीर रई कैरव स्री
　　घर हट ताल भमर गोघोख ।
दिणयरि ऊगि अेतलाँ दीधा
　　मोखियाँ वन्ध बन्धियाँ मोख ॥ १८५ ॥

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१८२ । JK प्रभात. N प्रभाति, JK(M)N थयउ, KN शशि, JKM रयण, BNP मांदां, K सती, BNPU सद्, JK वर, K तोद् (for इ), KM नासफरस, BKM सूरतन, JK नर .

१८३ । BJKN मिली, BK तद, BJKM साध, U साधि, J सुरमणि, K मन, M मधि (for 1st मनि), J मणि (for 2nd मनि), BU साध्र, JKM साध, J प्रफूलित, BJKMPU [इ] .

१८४ । KN ऊठी, U उठी, M अनाहद, N भेरि संष, JM भेर, JKMNPU अरुणोदय, K(M)N थयउ, P [थियौ], KN(U) निसामय, K प्राणायामइ, N प्राणियां मइ, M प्रणामै, U ज्योति, M परकास .

१८५ । JKU संयोगिणि, BN संजोगिणी, M °गिण, N रही कहि रंभ स (*sic*), JKMPU श्री, P घरि, J भमर, M भंवर, BP मजघोष, N गयोघोष, BJKNP दिणयर, M दणीयर, J प्रगट (for ऊगि), U अेतला, NP अेतले, BK(M)N दीधौ .

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वाणिजाँ वधू गो वाळ असै विट
चोर चकव विप्र तीरथ वेल़।
सूरि प्रगटि अेतलाँ समपिया
मिलि़याँ विरह विरहियाँ मेल़ ॥ १८६ ॥

नदि दीह वधे सर नीर घटे निसि
गाउ धरा द्रव हेमगिरि।
सुतरु छाँह तदि दीध जगत सिरि
सूर राऊ किय जगत सिरि ॥ १८७ ॥

आकुल था लोक केवि ऊअ अचरिज
वञ्छित छायाओ विहित।
सरण हेम दिसि लीधौ सूरिज
सूरिज ही ग्रिख आसरित ॥ १८८ ॥

स्रीखण्ड पङ्क कुमकमौ सलिल सरि
दलि़ मुगता आहरण दुति।
जल़क्रीड़ा क्रीड़न्ति जगतपति
जेठ मासि अेही जुगति ॥ १८९ ॥

१८६। B(M) वाणिजू, KU वाणिज, BN गऊ, M वछ, B असैई. JU असई, NP असइ. K असित, BMN चकवि, K चकवा, JKM वेलि. ALL सूर, B प्रघठि, K प्रगट, JU प्रकटि, KP अेतला, BM समपीयो, K समरप्यौ, N समापियउ, P समर्पिया, JK मेलि.

१८७। M वधौ. N वधइ. घटइ, BK द्रवि, BJ सुतर, KNU सुरतरु, B तद, BK जगच, P जगति, J सिर, JK राह, BK(M) कीयो. N कीयइ, JP जगत्र, M सिर.

१८८। KM थया, NP(U) थिया, BK(N) केहवो (for केवि ऊअ). JPU ऊअ, B अचिरज, M तौ अचरिज केहो (for केवि ऊअ अचरिज), M विहिति. B लीयो हेम दिसि, K लीध हेम दिसि, M सूर हेम दिस लीनो सरणौ, JKMPU ग्रह, N विषय, M आसरिति.

१८९। ALL स्रीखंड, B कुमकुमौ, JKMNU कमकमउ, JMU दल, M मुकता. U मुक्ता, BKM आभरण, J जगच°, जेठपे. KM माह, M अेहवी.

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मिलि माह तणी माऊटि सूँ मसि व्रन
तपि आसाढ तणौ तपन ।
जन नीजनपणि अधिक जाणियौ
मध्यरात्रि प्रति मध्याह्न ॥ १९० ॥

नैरन्ति प्रसरि निरधण गिरि नीझर
धणी भजै धणि पयोधर ।
झोले वाइ किया तरु झङ्खर
लवली दहन कि लू लहर ॥ १९१ ॥

कसतूरी गारि कपूर ईँट करि
नवै विहाणै नवी परि ।
कुसुम कमल दल माल अलङ्कित
हरि क्रीड़े तिणि धवलहरि ॥ १९२ ॥

ऊपड़ी धुड़ीरव लागी अम्बरि
खेतिये उजम भरिया खाद्र ।
म्रिगसिरि वाजि किया किङ्कर म्रिग
आद्रा वरसि कीध धर आद्र ॥ १९३ ॥

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१९० । BK(M)N माऊठि, P माऊति, B सें, JKNP मिसि, U मिस, तपनि, JP जण, B नीजणपणि, J निर्जण°, K नीजण अति, P वीजनपिणि, J जाणीय, K जाणीइं, B मधिराति, JKP मध्यराति, N माध्यायन .

१९१ । BK नईरत, J नेरांत, U नैरति, BKU पसर, J प्रसर, MNPU निरधन, M गिर, B निंझरि, JK निर्झर, JNP धनी (for धणी), BJKNU धण (for धणि), M धनि (ditto), N वायु, BJ तर B(M)N लवलां, J लवल्यां, K लवनां, MU लहरि .

१९२ । J ईंठि, NP नवउ विहाणउ, BU विहाणे, K °णी, N पति (for परि), JM कुसम, KMN अलंकृत, U क्रीडति, K तिण, M तिणि क्रीडे, BJ धमलहरि, KN धवलहर, M धवलिहरि .

१९३ । U उघडी धुडीरज, (B)KN धूलिरवि, M रजीरवि, (B)JKU षेत्रीये, M षेत्रवीये, JKNPU ऊजम, J मिगसिर, KNU म्रगशिर,

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बग रिखि राजान सु पावसि बैठा
    सुर सूता थिउ मोर सर।
चातक रटै बलाकी चञ्चल
    हरि सिणगारै अम्बहर ॥ १९४ ॥

काली करि काँठलि ऊजल कोरण
    धारे स्रावण धरहरिया।
गलि चालिया दिसोदिसि जल ग्रभ
    थम्भि न विरहणि नयण थिया ॥ १९५ ॥

वरसतै दड़ड़ नड़ अनड़ वाजिया
    सघण गाजियौ गुहिर सदि।
जलनिधि ही सामाइ नही जल
    जलवाला न समाइ जलदि ॥ १९६ ॥

निहसे वूठौ घण विणु नीलाणी
    वसुधा थलि थलि जल वसइ।
प्रथम समागमि वसत्र पदमणी
    लीधे किरि ग्रहणा लसइ ॥ १९७ ॥

P मगसिर, U वायइ (for वाजि), BM थयौ वैरी (for किया किङ्कर), NP छ्रुउ वदूरी (ditto), ALL स्रग, BJKNPU आद्रे, J वरख, N कीधउ, P कीधो, B(M)NP भुइ (for घर).

१९४। BMN रिष, K रूप, [सु] पावसे, JM पावस, B थिय, KM थयौ, U थिश्रौ, B चातिग, M चात्रिग, K चातिक रटति बलाहकी, N बलाहकि, B हर, K सिंगारइ.

१९५। K उज्जल, B धारां, BJKNPU श्रावण, M संवण, J हालीया (for चालिया), JB(M) दिसादिसि, PU दिशोदिश, BKM थंभै, JN थंभइ, U विरहिण नयन, K नैन, M थया.

१९६। J वरसति, PU दडडि, N अंनडे, U सघन, K सद, MN जलनिध, (K)MN समाइ, K जलद.

१९७। B निहिसे, K °से, BJ विण, K वण, M धर विण, K नीलांणा, निवसे, BKMN समागम, N वसत, MPU पदमिनी, JN °मिणी, K(M)NU लीधइ, KN करि, JU ग्रहणे, J लभइ (for लसइ).

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तरु लता पल्लवित त्रिणे अङ्कुरिव
नीलाणी नीलम्बर न्याइ ।
प्रिथमी नदिमै हार पहिरिया
पहिरे दादुर नूपुर पाइ ॥ १९८ ॥

काजल़ गिरि धार रेख काजल़ करि
कटि मेखला पयोधि कटि ।
मामोल़ौ बिन्दुल़ौ कुँकूँमै
प्रिथमी दीध लिलाट पटि ॥ १९९ ॥

मिल़ियै तटि ऊपटि वियुरी मिल़िआ
धणि धर धाराधर धणी ।
केस जमण गँग कुसुम करम्बित
वेणी किरि त्रिवेणी वणी ॥ २०० ॥

धर स्यामा सरिस स्यामतर जल़धर
घेघूँचे गल़ि बाह्वा घाति ।
भ्रमि तिणि सन्ध्या वन्दण भूला
रिखिय न लखै सकै दिन राति ॥ २०१ ॥

१९८। BM तर, J पल्लवति, N पल्लव तणउ, B त्रिण, K त्रण, JPU त्रणे, BM अंकुरवे, (K)PU अंकूरित, N अंकूरति, P नीलंबरि, U नीलांबर, BK प्रथमी, NPU पृथिमी, N नदिमय, B हारि, BKMU पहरिया, NP परठिया (for पहिरिया), P पहिरिया (for पहिरे), NP नेउर .

१९९। JKU कज्जल, M गिर, BMNP रेह, JU किरि. M पयोध, BK पृथवी, NU पृथिमी, BNPU निलाट .

२००। BK मिलीयौ, J मिलोइ, M मिलीया, BMP तट, B ऊपट, K ऊपड़ि, B वियरी, J °रे, N विवरी, J मेलिया, K मिलीयां, BJKMU धण धर धाराहर, JM(U) जमुन, (N)P जवण, JM कुसुम, M कुरंबित, MPU खिर, N करि, K कै (for किरि), BM वेणी (for त्रि°), P त्रिवेणीन .

२०१। NPU श्यामा, BKM सरस, M स्यंम तन (for स्यामतर), BJM घेघंबे K घेघंबेय, BJK गल, M जल (for गल़ि), BN वांहा, J(M)U वांहां, KP बाहां. BJKU भ्रम, KM तिण, BU वंदन, B(N) रिषिवे, J रिषिद, KP ऋषय, M रिष ही, B लिषि, K लष, NP लषी .

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रूठा पै लागि मनावि करे रस
　　लाधी देह तणी गिणि लाभ।
दम्पतिए आलिङ्गन दीधा
　　आलिङ्गन देखे धर आभ ॥ २०२ ॥

जळजाळ खवति जळ काजळ ऊजळ
　　पीळा हैक राता पहल।
आधोफरै मेघ ऊधसता
　　महाराज राजै महल ॥ २०३ ॥

करि ईंट नीलमणि काढूँ कुन्दण
　　थम्भ लाल पट पाचि थिर।
मँदिरे गौख सु पदमरागमै
　　सिखर सिखरमैः मँदिर सिर ॥ २०४ ॥

धरिया तनि वसत्र कुमकमै धोया
　　सुधा प्रखोलित महल सुखि।
भर स्रावण भाद्रव भोगविजै
　　रुकमणि वर अेहवी रुखि ॥ २०५ ॥

२०२। JKPU रूठां, BJK पाय, NPU पय, J लागइ, NP मनाइ करे षष, N लाधउ, JK गणि, P गिण. J आलिंगण, JU दीधउ, J आलिंगिस.

२०३। BKMNU श्रवति, P श्रवत, U कज्जल, K उज्जल. B पीयला, KMU चेक, J केई (for हैक), U आधोफेरे, J °फरे, BM औघसता, J ऊधरसता, M महाराजि, BU राजे.

२०४। BKM कादो. B कुंदणि, J स्तंभ, U पभ. K पाच, M पाट (for पाचि), B मंदरे, K मंदिर, M गोपे. K सौ, NU °रागमय, BNP सिषरि, B सिषरिमे, N सिषरि किय, P सिषर कीय, सिरि.

२०५। B धरियै, K धरीयै, J धरीयां, K तन, J तिण, N तेणि, PU तिणि (for तनि), K वस्त्र, B वसत, BK कुमकुमइ, JMN कमकमइ, P कमकमे, U कुंकुमे, JU धोयां, BK मोंधा, J मुंधा, M सुधे, BM पवलिति (for

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वरिखा रितु गई सरद रितु वलती
वाखाणिसु वयणा वयणि ।
नीखर धर जल रहिउ निवाणे
निधुवनि लज्जा त्री नयणि ॥ २०६ ॥

पीलाणी धरा ऊखधी पाकी
सरदि कालि अेहवी सिरी ।
कोकिल निसुर प्रसेद ओस कण
सुरति अन्ति सुख जेम सुत्री ॥ २०७ ॥

वितञ्ने आसोज मिले नभि वादल
प्रिथी पङ्क जलि गुडलपण ।
जिम सतगुरु कलि कलुख तणा जण
दियत ग्यान प्रगटे दहण ॥ २०८ ॥

गोखीर स्रवति रस धरा उदगिरति
सर पोइणिअे थई सुखी ।

प्रखो°), K धवलत (ditto), J प्रवलित (ditto), U प्रचालित (ditto), JU सहलि, ALL सुष, BKM भर, BMU श्रावणि, JKP श्रावण, N सावण, B भाद्रवि, M भाद्रवै, K भोगवीयै, M भोगवै, BJPU वषमिणि, B वरि खेवही, BJKMNP वष .

२०६। BM रिति, KN रुति, U ऋतु, J सिरद, KU शरद, K वाषाणिस, BP वाषाणिसि, B वदुणी वदुणि, K वैणा वैण, B नीषरि, N नीषरि जल धर, P धरि, K [धर] जलधि, BK रह्यो, NP रह्यउ, J रहे, M निधुवन, JKN नयण .

२०७। BM ओषधी, KM सरद, J काल, JMNPU त्री, (J)N ऊस, BM सुरता, JKN सुरत, BJMNPU जिम, KM स्त्री .

२०८। BM वितजे, K वितिजै, NP वितिञ्ज, K मिलै, JKMNU नभ, BN पृथी, K प्रथवी, JNU जल, NP गुड़लपण, B गुरि, M °गुर, J सद्-गुरु, N सद्गत गुरु, (N)P मिलि (for कलि), U जल (for जण), BK दीपति, JN दिपति, M दीप, U ज्ञान, MU प्रगटी, PU दहन .

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वल़ी सरदि सगलोक वासिये
 पितरे ही म्रित्तलोक प्री ॥ २०९ ॥

बोलन्ति मुझरमुझ विरह गमै वे
 तिसी सुकल निसि सरद तणी।
हँसणी तें न पासै देखै हँस
 हंस न देखै हंसणी ॥ २१० ॥

ऊजले़ अदरिसण निसि उजुआली़
 घणूँ किसूँ वाखाण घणौ।
सोल़ह कला़ समाइ गयौ ससि
 ऊजासहि आप आपणौ ॥ २११ ॥

तुलि बैठौ तरणि तेज तम तुलिया
 भूप कणौ तुलता भू भाति।
दिनि दिनि तिणि लघुता पामै दिन
 राति राति तिणि गौरव राति ॥ २१२ ॥

२०९। BM गजपीर, ALL अवति, K पोषण, M थीय, N थयउ, JPU सुश्री KM सुश्रीय, N सश्री, J वले, BJKM सरद, BK अगलोग, M सरग-लोक, K पितरां, B मातलोक, J चित°, K म्रत्य°, MNPU म्रत°. KM प्रीय.

२१०। K मझर मझर, MN(P) लझरमुह, U मुझरमझ, KP सकल, P निस, JP सरदि, BK त, J ति, P तिणि, U तिण (for तें), N नित (for तें न), M तस(ditto), पासलि नवि (for सासै देखै), J पेषइ (for देखै).

२११। JU ऊजलां, N ऊजली, BU अदरसणि, M निस, BJ उजुआली, KU उजुयाली, M उजवाली, B घणा, J घणउं, P घणउ, B किसौ, J किसउं, B वाषाणि घणौ, J सोल कला सामाइ, B ओजासैहै (*sic*), J(M) उजासइ, U ऊजासां हि, J आपो (for आप), B आपणौ.

२१२। P बइठा, B तरुणि, K तरुण, PU कणय, NP तुलिता, BK भुंइ, N भूव, KN भांति, BKU दिन दिन, NP दिणि दिणि, MNU तिण, (M)N पामइं, J दिण, M तिण.

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दीधा मणिमँदिरे कातिक दीपक
सुत्री समाणियाँ मांहि सुख ।
भीतरि थकी बांहिरि इम भासै
मनि लाजती सुहाग मुख ॥ २१३ ॥

छवि नवीनवी नवनवा महोछव
मँडियै जिणि आणन्दमई ।
कातिग घरि घरि द्वारि कुमारी
थिर चीत्रन्ति चित्राम थई ॥ २१४ ॥

सेवन्ति नवी प्रति नवा सवे सुख
जग चाँ मिसि वासी जगति ।
रुकमणि रमण तणा जु सरद रितु
भुगति रासि निसि दिन भगति ॥ २१५ ॥

ओहिज परि थई भीरि कजि आयाँ
धनञ्जै अनै सुजोधन ।
मासे मगसिर भलै जु मिलियौ
जागिया मीँटि जनार्जन ॥ २१६ ॥

२१३। BP दीन्हा, K °मंदिर, BJNP कातिग, K कातिके, JM समांणीं, K समाणीय, B थका, K थो (for थकी), BJKN बाहिर, M बाहिरै [इम], BMU जिम मनि, JKN मन, N सोहाग, BM मुषि .

२१४। M छवि, JKU नवनवी, B नवी नवनवा महो महोछव, JK महोत्सव, BK मांडीयै, J मंडीइ, K जण, U जिण, B जइ, J जदि (for जिणि), K वारि (for द्वारि . N थिरि, J चित्रांत, M चिचति, N चिचइं .

२१५। J नवि, K नवै, M नवे (for नवी), BKM नवै, NP नवउ, JU नवि (for नवा), K सेवै (for सवे), BJN चा, BJP रुषमिणि, U रुकमिण रमणि, B ति (for जु), K तिण (ditto), B रिति, K रुति, M रति, BNU भुगत, J भगत, J रास, U राशि निशि .

२१६। BJ ओह, MNU ओहो, N [ज], P पर, BJKMNU भीर, JMNPU धनंजय, B धनियै, JPU नइ, JKNPU सुयोधन, M मासे मगसरि,

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फिरियौ पछि वाउ ऊतर फरहरियौ,
सझ्झे सूहव उर सरग।
भुयँग धनी प्रिथमी पुड़ भेदे
विवरे पैठा वे वरग॥ २१७॥

ऊभ्रै घटि नदी हेमे हेमाले
विमल खिङ्ग लागा वधण।
जोंवनागमि कटि क्रिस थायै जिम
थायै थूल नितम्ब थण॥ २१८॥

भजन्ति सुग्रिह हेमन्ति सीत भै
मलिन सुतनु कोइ वहै मगि।
कोइ कोमल वसत्रे कोइ कम्बलि
जण भारियौ रहन्ति जगि॥ २१९॥

(B)J(M)U भलउ, BJ ज, K जो, M मुणीयो (for मिळियौ), BJMP मींट, BJKMP जनारजन, N जनारजुन, U जनारदन.

२१७। K फिरीथा पछिम, M फिरीथे पिछ, J फिरि वायु पछां, BJM वाइ, PU वाय, N वायुत्तर, JKU उत्तर, K परहरीया, M फिरिहरीया, K सझ्झवइ, M सझ्झवे सझ्झवो रस रंग, N सुरंग, P भुवंग, MN धणी, B प्रथमी, K पृथवी, N विचरंग (for बे वरग), M बेव रंग (ditto).

२१८। B होवे, JU ऊवि, KNP ऊवइ, BKN घट, JMNU हेम, P हेमि, N हेमालय, U हिमालय, BJKNPU शृंग, M श्रग, K यौवनआगम, J क्रिश कडि, BKNP कृस, U कृश, J याइ जिम थाइ.

२१९। J भुजंति, MN भजति, BJNU सुग्रह, K सोग्रह, M सुग्रिहि, P सुग्रहे, BJKMNU हेमंत, NP भय, U मिलन, BK(M) मिलि निखि तन (for मलिन सुतनु), BJKU कोई (for केइ), M को (ditto), JPU मग, K वस्त्रे, N वसत्र, J कंबल, P जिणि, U जिण, MN भरिया, J जग.

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दिन जेही रिणी रिणाई दरसणि
　　क्रमि क्रमि लागा सङ्कुड़णा ।
नीठि कुडे आकास पोस निसि
　　प्रौढा करखण पङ्गुरणा ॥ २२० ॥

अलुझाया तन मन आप आप मै
　　विहत सीत रुकमणी वरि ।
वाणि अरथ जिम सकति सकतिवंत
　　पुहप गन्ध गुण गुणी परि ॥ २२१ ॥

मकरध्वज वाहणि चढ्यौ अहिमकर
　　ऊतर वाउ वाजै अउर ।
कमल़ वालि़ विरहणी वदन किय
　　अम्व पालि़ सञ्जोगि उर ॥ २२२ ॥

पारथिया क्रिपण वयण दिसि पवणै
　　विण अम्वह वालि़या वण ।
लागै माघि लोग प्रति लागौ
　　जल़ दाहक सीतल़ जल़ण ॥ २२३ ॥

२२०। K जेह, P जेहां, N जेहउ रतण रइणायर. JU दरिसण, KN दरसण, P दरसिणि, U संकुडिणि, BJKU नीठ, BK छंडे, N छोडिइ आयाल, BJU करषणि, NP कर्पण, MU पंगुरणि, P °रिणि .

२२१। BK उलझाया, P तनु मनु. B मांहि, K महि, (for मै), M विहति, U विहित, B सीति, J रुषमणी, P रुपुमिणी, U रुषमिणि, JPU वर, B सति सतिवंत. J सगति सगतवंत, K सती सतवंत .

२२२। B मकरधजि, JK वाहण, NP वाहनि, U वाहन, B चडे, J चडिउ, K चढीयो, N चढिउ, BJKMPU उत्तर, N उत्तम, U वायु, K वाय वाजै, BJKM अतुर, N अवर, P विरहिणी. U °हिण. M कमल (for वदन), N कियो .

२२३। ALL क्रपण, B पवनहि, JKM पवनह, U पवणह, M विणि, B अंबहि. J अंब, K वन, J माघ, KU माह, BJMNPU लोक, KU शीतल. U जलणि .

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निय नाम सीत जाळै वण नीला
जाळै नलणी थकी जळि।
पातिक तिणि द्वारिका न पैसै
मँजियै विणु मन तणौ मळि ॥ २२४ ॥

प्रतिहार प्रताप करे सी पालै
दम्पति ऊपरि दसै दिसि।
अरक अगनि मिसि धूप आरती
निय तणु वारै अहो निसि ॥ २२५ ॥

रवि बैठौ कळसि थियौ पालट रितु
ठरे जु द्रह कियौ हेम ठण्ठ।
ऊडण पङ्क समारि रहे अलि
कण्ठ समारि रहे कळकण्ठ ॥ २२६ ॥

वीणा डफ मझ्रवरि वंस वजाअे
रीरी करि मुखि पञ्चम राग।
तरुणी तरुण विरहि जण दुतरणि
फागुणि घरि घरि खेलै फाग ॥ २२७ ॥

२२४। N निज, N शीतल, J जालि. BKU वन, BJ नलिणी, KN(P) नलिनी, JKN जल, B पातिगि, U पातिग, J पातकी, P पातक, KMU तिण, N तिणइ, JP मंजिया, K(U) मांजीया, N मांजियइ, JKN विण, N मनि, K तणो, PU तणा, KN मल.

२२५। B प्रतिहारि, JMNU सीय, P सीउ, BJNPU पाले, JU दिसे, K दिसो, M दसो (for दसै), U अरकि, BKM अगनि अरक, J उगति अरक, J तणउ, M तण, B तन, K तनु, (B)KNPU उवारइ.

२२६। M(N) वैठे, K कलस, (B)K थिओ, J(M) थई, P थीउ, B पालटि, J रति पालट. BM रिति, U रति, KNP ऋतु. MNPU द्रह. K कैय द्रह (for द्रह कियौ), MP(U) कीय, J ठरे हेम द्रह कीध ठंठ, उपण (for ऊडण), M संवारि, K रहइ, B कलिकंठ.

२२७। BM वेणा, BMPU मझयरि, JKN °यर, J वेणु (for वंस), (B)JKN वजावइ, BJKM रोरी, BKMU मुष, विरह, B जणि, JKM दुतरण, P °रिणि, JKMNU फागुण.

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अजऊँ तरु पुहप न पल्लव न अङ्कुर
घोड़ डाल गादरित थिया ।
जिम सिणगारि अकीधै सोहति
प्री आगमि जाणियै प्रिया ॥ २२८ ॥

दस मास समा पति गरभ दीध रति
मनि व्याकुल मधुकर मुणन्ति ।
कठिण वैइण कोकिल मिसि कूजति
वनसपती प्रसवती वसन्ति ॥ २२९ ॥

पकवाने पाने फले सुपुहपे
सुरँगे वसत्रे दरब सब ।
पूजियै करसीट भँगि वनसपती
प्रसूतिका होलिका प्रव ॥ २३० ॥

लागी दलि कलि मलियानलि लागै
त्रिगुणि पसरतै अम्बु त्रिसि ।

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२२८ । BM नरि, J नर, NU न तष, M पऊप, N पुऊप, BK घुड़ डालां, J डाल्ह, BK(M) गादरिति, BJMU यथा, K थीयां, JKMNPU सिणगार, BKM सोहै, J सोहत, NP सोभति, J प्रिय, N प्रिष, M आगम, K आगलि (for °मि), JMNPU जाणे, K जाणइ .

२२९ । JU सु (for समा), BKN पित, BK दधी, JU दीधी, M दधा, N उदधि, B रित, JMNPU मन, B मणि, K मण, विलखंत (for मुण°), KMN कठिन, B वेण, J वेणि, K वैण, N वेणु, M वयण, PU वेयणि, P मिसि कोकिल, KN कुंजति, P कूजंति, N वणस्पती, JKN वसंत .

२३० । J पकनान फूल फले, B फूले (for फले), KMP वस्त्रे, U धरव, M अब, J पूजीइ, NPU पूजीषे, J कष्ट, M कसट, NU करीवटि, K भंति (for भँगि), M भंजि (ditto), U संगि (ditto), K वनस्पती .

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रटति पुत्र मिसि मधुप रूँखराइ
  मात स्रवति मधु दूध मिसि ॥ २३१ ॥

वनि नयरि घराघरि तरि तरि सरवरि
  पुरुख नारि नासिका पथि ।
वसँत जनमियौ देगा वधाई
  रमै वास चढि पवन रथि ॥ २३२ ॥

अति अम्ब मौर तोरण अजु अम्बुज
  कली सु मङ्गल कलस करि ।
वन्दरवाल बँधाणी वल्ली
  तरुवर अेका वीयै तरि ॥ २३३ ॥

फुट वानरेग काच नालिकेर फल
  मज्जाति किरि दधि मँगलिक ।
कुङ्कुम अखित पराग किञ्जलक
  प्रमुदित अति गायन्ति पिक ॥ २३४ ॥

२३१। N लागीद, K दल, J कलि दलि, PU कल, M कली, KN क (for कलि), ALL मलयानिल, त्रिगुण, U पसरति, N प्रसरतद, BKM पुधा चिस (for अम्बु चिसि), N चिस, BK पूत, PU पूच, NPU मधूक (for मधुप), N मानु (for मात), ALL अवति, M मिस .

२३२। KU वन, J नयर, M गिरि तरि, NP तव तव, J(M)U सरूयरि, KMU पथ, B जनमीयां, J °मीया. KM °मीयै, B दियण, J दियण, BM रमी. B चडि पवनि .

२३३। B मवर, JU प्रवर (for मौर), K नवा (ditto), BK घज, N कलियल, P कलीय, JU किरि, JU वन्नरमाल, NP वन्नरवाल, K वंदरमाल, BKM वेली, BJP तरुयर, K तरवर, U तरुयरि, K हेका, NU येकां, B(K) बिये. JNP बीचे, U बीय .

२३४। BM फटि, JP फट, K पट, B वनरेणि, JKU वन्नरेण, B मजात, M मंजाती, N मंजति. U मज्जति, KMPU करि, N कीर, BJK(M) कुंकूं, P कुंकम. M अचत, NP अचित, B किंजुलिक, M प्रमुदति, N गावंति .

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आयौ इल वसँत वधावण आई
पोइणि पत्र जल अेणि परि ।
आणँदि वणे काचमै अङ्गणि
भामणि मोतिअे थाल भरि ॥ २३५ ॥

कामा वरखन्ती कामदुघा किरि
पुत्रवती थी मनि प्रसन ।
पुह्प करणि करि केसू पहिरे
वनसपती पीला वसन ॥ २३६ ॥

कणियर तरु करणि सेँवन्ती कूजा
जाती सोवन गुलाल जत्र ।
किरि परिवार सकल पहिरायौ
वरणि वरणि ईअे वसत्र ॥ २३७ ॥

विधि अेणि वधावे वसँत वधाअे
भालिम दिनि दिनि चढि भरण ।
झलरावणे फाग झलरायौ
तरु गह्वरिया थिय तरुण ॥ २३८ ॥

२३५। BJKNU आया, M आवे, P इलि, N कलि (for इल), U वधामणी, BK आवी, JK पोयण, MU पोइण, N पोयणी, M अेण, JKMNPU आणंद, M घणै (for वणे), BKNPU भामिणि, J भामिण .

२३६। N कामणि (for कामा), कामदूध, JMNPU करि, B थय, KNP थयउ. ALL मन, M करण, N वरण (for करणि), J पहरे, M पैहरि, BK पीयला .

२३७। JMPU कणीयर, KN कणयर, BJM तर, BK करणि, JMNU करण, NU सेवंती. K कुंजा, P कूंजा, N कूजो, B जाची, M किर, N करि, KM वरण वरण, B वरन वरन विध दे, K दे दे (for ईअे), N देई (ditto) .

२३८। J अेण, U सहित (for अेणि), M वधावो, NP वधायउ, KNU दिन दिन, U भरणि, BP झंलामणी. JU झलावणे, B फागि, BPU झंला-

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मन्त्री तिहाँ मयण वसँत महीपति
　　सिल्ा सिँघासण धर सधर।
माथै अम्ब छत्र मण्डाणा
　　चल् वाइ मञ्जरि ढलि चमर ॥ २३९ ॥

दाड़िमी बीज विसतरिया दीसै
　　निउँछावरि नाँखिया नग।
चरणे लुञ्चित खग फल् चुम्बित
　　मधु मुँचन्ति सीचन्ति मग ॥ २४० ॥

राजति अति अेण पदाति कुञ्ज रथ
　　हँस माल् बन्धि ल्हासि हय।
ढालि खजूरि पूठि ढलकावे
　　गिरिवर सिणगारिया गय ॥ २४१ ॥

तरु ताल् पत्र ऊँचा तड़ि तरल्ा
　　सरल्ा पसरन्ता सरगि।
बैठै पाटि वसन्ति बन्धिया
　　जगहथ किरि ऊपरा जगि ॥ २४२ ॥

यउ, BJKM तर, K गहवुरि, J थोस, M थीथो. N थयो, U थिया, K वाधियां (for थिय).

२३९। BPU तहां, M तिह, J तदि (for तिहां), PU सिल, BJ सिंघासणि, BJM धरि, M मंड[ां]णो, BJKM चलि, M मंजर, PU ढलइ, M चंवर.

२४०। K निवछावलि, M निवछावरि, J नउछा°, M लुचति, U लुंबित, BK चुंवति, M चुचति, N चुंचित. B मुंचित, KNP मुंचति, M मुचंत, U मुंचंति, JM सीचंत.

२४१। J वध, M बंध, J ल्हासि. BKMPU लास, BP हई, JN हया, BKN ढाल, J षजूर, M षिजूरि. N षिजूर, NP ढलकायउ, KMP गिर°, BP गई, JN गया.

२४२। BJKMU तर, JMN ताड (for ताल्), P तड, BU तुड (for तड़ि), K तर (ditto), BKNP सरग. U बैठि, J पाट, ALL वसंत. U जगि-हथ, N करि. B ऊपरी. BK जग

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आगलि रितुराय मण्डियौ अवसर
मण्डप वन नीझरण म्रिदङ्ग ।
पञ्चबाण नाइक गाइक पिक
वसुह रङ्ग मेलगर विहङ्ग ॥ २४३ ॥

कलहंस जाणगर मोर निरतकर
पवन तालधर ताल पत्र ।
आरि तन्तिसर भमर उपङ्गी
तीवट उघट चकोर तत्र ॥ २४४ ॥

विधिपाठक सुक सारस रसवञ्छक
कोविद खञ्जरीट गतिकार ।
प्रगलभ लागि दाटि पारेवा
विदुरवेस चक्रवाक विहार ॥ २४५ ॥

अङ्गणि जल तिरप उरप अलि पीयति
मरुत चक्र किरि लियति मरू ।
रामसरी खुमरी लागी रट
धूआ माठा चन्द धरू ॥ २४६ ॥

२४३। M आगै, B रितिराउ, K(M) रितराउ, J रितुराउ, NP मंडीयइ, P अवसरि, J मंडिप, BJKNPU म्रदंग, J पांच॰, BJNPU नायक गायक, K सुरंग, J मेलिगर.

२४४। JM निरतिकर, NP म्रत्य॰, JNP पवण, K अंब, PU आर, K तंत-सर, M भंवर, BM चीवटि उघटि, J तीवठि उघढ, K चेवटि उघडि, N चिवटीय उघट.

२४५। M विध॰, JNU शुक, BJKMU लाग, BJ दाट, चकवाक.

२४६। BK आंगणि, U अंगण, NU तरप, P उरप तरप, BKM अल, B पिअति, N पीयत, M लियत (for पीयति), JKPU किर, N कदि, B लियत मरू, J लीयत दुरू, K लियत सुर, M लै तिसुंब, NP लिय तिमरू, U लीय तिपुरू, BM रामसरा, U ॰लिरी, M षुमुरी, B लगी, J रढि, B धूवा, JMPU धूया, N धूयां, K धूहा, N माठी, BM धुरू.

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निगरभर तरूअर सघण छाँह निसि
    पुहपित अति दीपगर पलास।
मौरित अम्ब रीझि रोमञ्चित
    हरखि विकास विमल क्रित हास ॥ २४७ ॥

प्रगटै मधु कोक सँगीत प्रगटिया
    सिसिर जवणिका टूरि सरि।
निज मँच पढे पात्र रितु नाँखी
    पुहपञ्जलि वणराय परि ॥ २४८ ॥

प्रज अम्बुज सिसिर दुरीस पीड़तौ
    ऊतर ऊथापिया असन्त।
प्रसन वाउ मिसि न्याउ प्रवर्त्यौ
    वनि वनि नयरे राज वसन्त ॥ २४९ ॥

पुहपाँ मिसि अेक अेक मिसि पाताँ
    खाड्या द्रव माँड्या ऊखेलि।

२४७। B तरवर, KNP तखवर, U तखयर, K सघन, BKN दीपकर, BJKU मवरित, BJKNPU रीझ, K रोमांचित, B हरिष, JKN हरष, M विकासि कमल, JKMNPU क्रत.

२४८। B प्रघटै, J प्रगद्य, U प्रकटित, B मधि, B प्रघठीयौ, K प्रकटीयौ, MN प्रगटीयो, U प्रकटीया, B सुसिरि, JPU ससिर, K सुषरि, M सिसिरि, BK(M) जमनिका, NP जवनिका, JU डूर, B निजि, K निसि (! for निज), B पाचि, BKM रिति, NPU रति, J रथ, J पुञ्जपुंजलि, K(M) पुहपांजलि, P वणराद.

२४९। B षदभुज (*sic!*), K षदभुत, M उभीज सिसिरि, B सुसिरि, JPU ससिर, K पीड़वो उत्तर, J वाइ, M वाय, U वायु, J न्याइ, MNPU न्याय, J(M) प्रवरतइ, K प्रवर्त्तइ, N प्रवत्तिउ, M वन वन, K राजा.

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दीपक चम्पक लाखे दीधा
कोड़ि धजा फहराणी केलि ॥ २५० ॥

मलयानिल वाजि सुराजि थया महि
भई निसङ्कित अङ्क भरि ।
वेली गलि तरुवराँ विलागी
पुहप भार ग्रहणा पहरि ॥ २५१ ॥

पीड़ँत हेमन्त सिसिर रितु पहिलौ
दुख टाल्यौ वसन्त हित दाखि ।
व्याग्रे वेली तणी तरुवराँ
साखाँ विसतरियाँ वैसाखि ॥ २५२ ॥

दीजै तिहाँ डङ्कन दँड न दीजै
ग्रहणि सवरि तरु गानगर ।
करग्राही परवरिया मधुकर
कुसुम गन्ध मकरन्द कर ॥ २५३ ॥

भरिया तरु पुहप वहे कूटा भर
कामि वाण ग्रहिया करगि ।

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२५० । M पङ्कप, (B)JK थानां, M पंने, N पाचां, BJK(M)PU पाडिया, N गाडिया, K द्रव, NU द्रव्य, BJ(M)P मंडिया, KNU मांडिया, K दीन्हा कोडी धज .

२५१ । J मालियानिल वाज, ALL सुराज, BJ थिया, K थयौ, BJKM तरवरां, KN विलगी, U °ग्गो, J पुहफ माल, P ग्रहणां, N गहणा .

२५२ । BKM पीडंति, N पीडंता, M हेमंति, BK सुसिर, J ससिर, P सिसर, BK रिति, M रित, J पहिलु, BKM डालीयो, J(N)PU टालीयउ, M व्याद्, N वियाग्रे, BJ तरवरां, BK विसतरियौ, J(M)U °रीयउ, K वैशाष, U वेसाष .

२५३ । B तिहिं, K दीसइ, BJKMU ग्रहण सवर, BJKM तर, N परिग्राही, P करगाही, M परचरीया, JM कुसम .

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वलि रितुराइ पसाइ वेसन्नर
जग भुरड़ीतौ रहै जगि ॥ २५४ ॥

वरिखा जिम वरखति चातिग वञ्छित
वञ्छि न को तिम राज वसन्त।
फुल्ल पक्खि क्रित सेव लवध फल
वँदि कोलाहल खग बोलन्त ॥ २५५ ॥

कुसुमित कुसुमाउध ओटि केलि क्रित
तिहि देखे थिउ खीण तन।
कन्त सँजोगणि किंसुक कहिया
विरहणि कहै पलास वन ॥ २५६ ॥

तसु रङ्ग वास तसु वास रङ्ग तण
कर पल्लव कोमल कुसम।

२५४। BJKM तर, N विहै, K बूडा भरि, JMNU काम, KN करग, BJ रितिराइ, K रितिराउ, P वेसन्नरि. M भुरड़ीतु, K वहै (for रहै), P जग, BK place this stanza between st. २५५ and st. २५९, whereas JU place it between st. २५२ and st. २५३.

२५५। KPU वरषा. JNP वरषत, M वरिषत, U वरषित, JU चातग, NP चातक. B वंचति, KU वंछित. BKMU वंच, N वंचइ, B राजि, J वसंति, B फूलि. MP फूल, B पंष. JK पच, M पचै, NU पचि, JKMNPU क्रत, J लब्ध, KN लब्धि. P लद्ध, BKNPU बोलंति.

२५६। BK कुसमित, BKMN कुसुमायुध, B उदौ, K उदै, M उदय (for ओटि), BKNU क्रत, NP ची (for तिहि). U तच (ditto). BK थिय, N थीय. U थीउ, B पीन. N तनु, JU read the first two lines as follows: पेषे चोक रंष पंति (पंत) परिफूलित। वदइ नारि घनि घनि (धन धन) वचन, but U in the comment gives also the common reading, J सुत (for कन्त), NP किंसुष कहीयउ. M कहै, N कहिउ.

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वणि वणि मालणि केसर वीणति
भूली नख प्रतिबिम्ब भ्रम ॥ २५७ ॥

सबल जल सभिन्न सुगन्ध भेटि सजि
डिगमिग पाय वाय क्रोध डर ।
ह्वालियौ मलयाचल हिमाचल
कामदूत हर प्रसन कर ॥ २५८ ॥

तरतौ नदि नदि ऊतरतौ तरि तरि
वेलि वेलि गलि गलै विलग्ग ।
दिखण हूँत आवतौ उतर दिसि
पवन तणा तिणि वहै न पग्ग ॥ २५९ ॥

केवड़ा कुसुम कुन्द तणा केतकी
स्रम सीकर निरझर स्रवति ।
ग्रहियौ कन्धे गन्ध भार गुरु
गन्धवाह तिणि मन्दगति ॥ २६० ॥

२५७। BJKMU तस, KPU कुसुम, BKN वनि वनि, J वन वन, BJP मालिणि, BKMN केसरि, JP वीणत .

२५८। M सोभित (for सभिन्न), BJ भेट, MU सभि, N संजि, BJKMNP डगमग, U डिगिमिगि, B पाउ वाउ, J पाइ वाइ, K पायो वायां, NPU वायु, JU क्रुद्द, KM क्रुध, P धर (for डर), NP ह्वालिया, BMU मलयाचला, BM हेमाचलि, J हिमाचलि, K हिमालइ, P हेमाचल, K कामेत, NP हरि, JK प्रसन्न, N करि .

२५९। BJKMU गलि गलि विलग, BN दखण, JPU दखिण, M दषिण, K हुंतो, M ऊता, (N)P हूंतउ, J आवतां, N ऊतरि, U उत्तर, M पवण, B त न वहै (for तिणि वहै न), J ति न वहै (ditto), K तही न वहै (ditto), M नवि वहै (ditto), BJK पग, U पगि, BK place this stanza between st. २६० and २६१ .

२६०। B कुसम, JM कमल (for कुसुम), B(J)KU तणौ, ALL श्रम, JK निरझरि, U निर्झर, ALL श्रवति, B कांधे, K कांधइ, N पंधि, P पंधे, U कांधइ, BM गुर, JK तिण .

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लीयै तसु अङ्ग वास रस लोभी
　　रेवा जलि क्रित सोच रति ।
दखिणानिल आवतौ उतर दिसि
　　सापराध पति जिम सरति ॥ २६१ ॥

पुह्पवती लता न परस पमूंके
　　देतौ अँगि आलिङ्गन दान ।
मतवालौ पै ठाहि न मगडै
　　पवन वमन करतौ मधु पान ॥ २६२ ॥

तोय झरण छँडि ऊवसति मलय तरि
　　अति पराग रज धूसर अङ्ग ।
मधु मद स्रवति मन्दगति मल्लपति
　　मदोमत्त मारुत मातङ्ग ॥ २६३ ॥

गुण गन्ध ग्रह्हित गिलि गरल ऊगलित
　　पवन वाद ओ उभै पख ।
स्रीखँड सैल सँजोग सँजोगणि
　　भणि विरह्हणी भुयङ्ग भख ॥ २६४ ॥

२६१। B लीधै, K लीधी, J लीद्द. M लै, BK तस, JKNU वास अंग, JK जल, JKMNPU क्रत. M सोच. NP शोच. K रित. (M)N दक्षणा-निल, PU दक्षिणा°, N आवतद्द, BKU उत्तर. M दिस .

२६२। J परसपरि मूंके. NP परसपर मूंके, U परस्पर मूके (for न परस पमूंके), B देयतौ, U देतु, BK अंग. M मतिवालौ, KN पग, MU पाय, P पय, JU ढाइ, KM ढांह .

२६३। BM तोइ झरणि (M धरणि). BJM छंटि, B औघसति. JNPU ऊघ-सत, K ओघसत, B मलै. K तर, NP तद, U अंगि, BKMNPU श्रवति, BNU मलपति, J मह्हिपति, K मदोन्मत्त, (M)NP मदोनमत्त .

२६४। K ग्रह्हिति गलि. JU ओगह्लित, U पवण. NPU उभय, N पषि, P पच्छ, JM श्रीषंड, BK सयल, M सइल, NP सेल, JKU संयोग, NP संयोगि. JKPU संयोगिणि, K भणै. KU विरह्हिणी. KMN भष .

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रितु किहि दिवस सरस राति किहि सरस
किहि रस सन्ध्या सुकवि कहन्त ।
वे पक्ख सूध ति बिऊँ मास वे
वसन्त तांइ सारिखौ वहन्त ॥ २६५ ॥

निमिख पल वसँत सारिखौ अहो निसि
अेकरा अेक न दाखै अन्त ।
कन्त गुणे वसि थायै कन्ता
कन्ता गुणि वसि थायै कन्त ॥ २६६ ॥

ग्रिह पुहप तणौ तिणि पुहपित ग्रहणौ
पुहप ई ओढण पाथरण ।
हरखि हिंडोलि पुहपमै हिंडति
सहि सहिचरि पुहपाँ सरण ॥ २६७ ॥

पौढाड़ै नाद वेद परबोधै
निसि दिनि वाग विहार नितु ।

२६५। BN रति, JKMU रिति, B कहिमि, J किहिम, KMU कहि. N कहो, B दिवसि रसि, KNU रस (for 1st सरस), B कहिसि, KN कहि, M किह, B रस (for 2nd सरस), B किहो, K कहि, M किहे, BJMN कहंति, N विऊं (for 1st बे). JNPU पष, JU सुध, B त, K [ति], B वसंति. BMN वहंति .

२६६। BM वसंति, (B)KM सारिषा, J सरीष, BK अेकै अेक, JM अेक अेक, N अेकणि अेक, U अेकां अेक, J वस, B थिय, J(M)U थई, K थया सु, BJMU कांता कांता, KMU गुण (for गुणि), N गुणे (ditto), J वस, B थिय, JU थयउ, K थीयो सु, M थयो, N थाइ .

२६७। JKNPU ग्रह, BK तणि, J पुछपति, M पछपित, BKM ग्रहणा, J ग्रहण, B पोहप ई, J पुछपुं ई, K पुहप हो. M पछप ई, NP पुहप सु, B ओढणि, J उढिणि, BJM पाथरणि, JK हरष, JMU हींडोल, K °लै, N °लइ, M हीडति, U हींचति, JNPU सह, JMP सहचरि, N सहचरी, U सहचर, BJMNP सरणि, K सरिणि .

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मागाग मैग्ग ओगि विधि मागै
    रुकमगि कन्त वसन्त रितु ॥ २६८ ॥

अवसरि तिगि प्रीति पसरि मन अवसरि
    हाइ भाइ मोहिया हरि।
अङ्ग अनङ्ग गया आपागा
    जुड़िया जिगि वसिया जठरि ॥ २६९ ॥

वसुदेव पिता सुत थिया वासुदे
    प्रदुमन सुत पित जगतपति।
सासू देवकी रामा सुवह्न
    रामा सासू वह्न रति ॥ २७० ॥

लीलाधगा ग्रिहे मानुखी लीला
    जगवासग वसिया जगति।
पित प्रदुमन जगदीस पितामह
    पोतौ अनिरुध उखापति ॥ २७१ ॥

किं कहिसु तासु जसु अहि थाकौ कहि
    नाराइगा निरगुगा निरलेप।

२६८। N नींद (for नाद), M निस, JKMN दिन, BKNP नित, JMU निति, N मांगिग, BJMNPU मयण, KMU अेण, BK परि (for विधि), BJP रुषमिणि, U रुकमिण, BJKM रिति.

२६९। K अवसर तिण, J प्रसर, NP पसर. BKM अनुसरि (for 2nd अवसरि), KMNPU हाव भाव, MU अंगि, M अनंगि, KP आपणा, N आपपणा, K जिण.

२७०। B वसदेव, KMNU थया, BK वासदेव, JMNU वासुदेव, B प्रदिमन, J(M)U प्रद्युमन, K प्रतिमन, N प्रदुम्न, K सो पिता, J जगति°, N जगच°, NP राम महोदर रुकमिणि सासू, K रिति.

२७१। BJKM ग्रहे, NPU ग्रहे, N °वासिग, KM पिता, NP पुत्र (for पित), B प्रदिमन, J(M)U प्रद्युमन, K प्रदमिन, B(M) पोत्रौ, JU पोत्रउ, KPU अनिरुद्ध, M अनुरुध.

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कहि रुकमणि प्रदुमन अनिरुध का
सह सहचरिज्ञे नाम सँखेप ॥ २७२ ॥

लोकमाता सिन्धुसुता स्री लिखमी
पदमा पदमालया प्रमा ।
अवर ग्रिहे असथिरा इन्दिरा
रामा हरिवल्लभा रमा ॥ २७३ ॥

दरपक कन्दरप काम कुसुमाउध
सम्वरारि रतिपति तनुसार ।
समर मनोज अनङ्ग पञ्चसर
मनमथ मदन मकरधज मार ॥ २७४ ॥

चतुरमुख चतुरवरण चतुरातमक
विगत चतुरजुगविधायक ।
सरवजीव विसवक्रित व्रहमसू
नरवर हँस देहनायक ॥ २७५ ॥

२७२। BKU कहिसि, P कहसि, BJKM तास, BK [जसु], J यस, P थाखिउ, N कहिया, BK कहि कहि, BKMNPU नारायण, M निर्गुण, P निगुण, U त्रिगुण, J त्रिलेप, P निलेप, N कृष्ण (for 2nd कहि), BJPU रुषमिणि, B प्रदिमन, J(M)U प्रद्युमन, K प्रदमन, J अनि-रुधि, KPU अनिरुद, M अनुरुधि, B सहचरिद्दै, J °रिहद, M °रिहि, N °रीयइ, P °री, U °रीहै, K सवरतद्दै (*sic*) .

२७३। BJKNPU श्री, B लषमी, NP लषिमी, JPU पद्मा पद्मालया, BM पद्मालया प्रिया पदमा, N पदमालिका प्रिया पदमा, BK अपर, BJM ग्रहे, K ग्रह, NPU गटहे, JKMNP(U) अस्थिरा, K इंदरा .

२७४। JMPU दर्प्यक कंदर्प्प, K कंद्रप, ALL कुसुमायुध, BK तनसार, JU स्मर, JPU मन्मथ, JKNPU मकरध्वज .

२७५। BK(M) चतुरथ स चतुरवरण चतुरातम, U चतुर्वर्म्म चतुर्मुष चतुरातम, J चतुरर्थ चतुर्वर्ष चतुराणण, NP चतुरातम, BK विगय, J विग्र, U विग्र (for विगत), JU चतुर्युग°, KMPU सर्वजीव, N सर्व्वजीव, BK विस्व-केत, JM विश्वकेत, NPU विश्वकृत, BJNU व्रह्मसू, K व्रह्मसूष, MP व्रह्मसु, K देहहंसनायक .

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सुन्दरता लज्जा प्रीति सरसती
माया कान्ती क्रिया मति ।
सिद्धि रिद्धि सुचिता रुचि सरधा
मरजादा कीरति महति ॥ २७६ ॥

संसार सुपङ्क करता ग्रिह सङ्ग्रह
ग्यान तणी पञ्चमी जु गालि ।
मदिरा रीस हिँसा निन्दामति
च्यारे करि मूँकिया चँडालि ॥ २७७ ॥

हरि समरण रस समभ्रण हरिणाखी
चात्रण खल खगि खेत्रि चढि ।
वैसे सभा पारकी वोलण
प्राणिया वञ्छि तो वेलि पढि ॥ २७८ ॥

सरसती कण्ठि स्री ग्रिहि मुखि सोभा
भावी मुगति तिकरि भुगति ।
उवरि ग्यान हरि भगति आतमा
जपै वेलि ताँ ओ जुगति ॥ २७९ ॥

२७६। B सुरसती, K सरस्वती, BKM क्रांति, JNPU कांति क्रपा, 'K सुक्रपा, B रिधि विधि, J विधि बुधि रिधि, K ऋद्धि विधि, M रिधि निधि व्रिधि, NPU वृद्धि, BKM सुचि, NU शुचिता, JNPU श्रद्धा, M श्रधा, JPU मर्यादा, K मरयाद, M मजादा, N मर्जादा .

२७७। BKM सुपङ्क, JM ग्रह, KNPU ग्टह, NPU संग्टह, J ग्यांनि, K गांन, NU ज्ञान, J तणीजु, U तणीज, JKU [जु], B गांणि तिणिहोज पंचमी गालि, JU निंद्या°, M निंद्यामद, BJM मूंकी .

२७८। M सुमिरण, K [रस], N जस (for रस), M हिरणाषी, षग, KMNPU षेत्र, B छभा, U बोलणि, (BM)PU वंछद, BK(M) त, J ति, N तउ, U तौ .

२७९। ALL श्री, BJNPU ग्टहि, K ग्टह, M ग्रहि, KMN सुष, P शोभा, NU मुक्तति, K सुकरि (for ति°), JK भगति, N उदरि, J भगत, JU जपे, B त्यां, JK तो, M तादृ .

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महि सूं खट मास प्रात जलि मञ्झे
आप सपरस हरु जित इँद्री ।
प्रामै वेलि पढन्ताँ नित प्रति
ची वञ्छित वर वञ्छित ची ॥ २८० ॥

ऊपजै अहो निसि आप आपमै
रुकमणि क्रिसन सरीख रति ।
कहै वेलि वर लहै कुँवारी
परणी पूत सुहाग पति ॥ २८१ ॥

परिवार पूत्रि पोत्रे पड़पोत्रे
अरु साहणि भण्डारि इम ।
जण रुकमणि हरि वेलि जपन्ताँ
जग पुड़ि वाधै वेलि जिम ॥ २८२ ॥

पेखे कोइ कहति अेक अेक प्रति
विमल मङ्गल ग्रिहि अेक वगि ।
अेणि कवण सुभ क्रम आचरताँ
जाणिये वेलि जपन्ति जगि ॥ २८३ ॥

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२८० । BK सोइ, N सुखे, P सुइ, U सूयै, J प्रापन (! for प्रात), JKMNPU जल, N मंजइ, NP स्पर्श, B [हरु], M ऊइ (for हरु), M पढंति, NP जपंतां (for पढन्ताँ) नितु, JU अपर स्परस जितेंद्री (०द्र) अष। वेलि पढत (°ढंती) नित (नित्य) प्रति चीवंछक। वंछित (वंछित वर) पामइ ची विचिच, K सुत्री सुवर तिम सुवर स्त्री .

२८१ । BK आंपमहि (for °मै), B रुषमणि, JP रुषमिणि, N रुकमिणि, U °मिण, KU कृसन, M कृष्ण, N किसन, U सरीस, J कहत, JU कुमारी, J पूत्र, M पुत्र, BKP सोहाग, N सोभाग .

२८२ । BP पूत, JM पुत्र, KNU पूत्र, BJKM अर, B सांहिणि, J(M)PU साहण, K साहिण, N साहण वाहण, JKMNPU भंडार, BK जन, BPU रुषमिणि, BKU पढंतां (for जपन्ताँ), BK जगि पुड़ .

२८३ । K थोक (for कोइ), B कहंति, JM कहत, K कहंत, B अकै अेक, J अेकिं अेक, N अेक कहइ अेकां प्रति, P कहइ अेक अेकां प्रति, BK ग्रहि,

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चतुरविध वेद परणीत चिकितसा
 समत्र उखध मंत्र तंत्र सुवि ।
काया कजि उपचार करन्ताँ
 ऊवै सु वेलि जपँताँ ऊवि ॥ २८४ ॥

आधिभूतिक आधिदेव अध्यातम
 पिँडि प्रभवति कफ वात पित ।
त्रिविध ताप तसु रोग त्रिविधमै
 न भवति वेलि जपँताँ नित ॥ २८५ ॥

मन सुद्धि जपन्ताँ रुकमणि मङ्गल
 निधि सम्पति थाइ कुसल नित ।
दुरदिन दुरग्रह दुसह दुरदिसा
 नासै दुसुपन दुरनिमित ॥ २८६ ॥

JPU ग्टह, M ग्रिह, N ग्टहि, KU श्रेण, N दूणि, N प्रमाण (for कवण), KPU शुभ, BKN करम श्राचरइ, M श्राचरीति, J जाणीइ, U जांणीश्रे जु, K जपंत.

२८४। B °विधि, JKNU चतुर्विध, ALL प्रणीत, B(M)N चिकिशा, JKPU चिकित्सा, JKU शस्त्रौषध, J शुवइ, K सुइ, N सवइ (for सुवि), J कलि (for कजि), U उपकार, J ऊवि, K सो, BJKM जपंति, N जपंत, J ऊवइ, K ऊय, M ऊवै.

२८५। BPU °भूतक, K भूत, B °दईव, B पडि, JKMNPU पिंड, JK त्रिविधि, M त्रिवधि, B तस, N त्रिविधि रोगमय, J त्रिविधिमइ, M त्रिवधिमै, भवंत, BM जपंत, JKN जपंति, BK place this stanza between st. २८२ and st. २८३.

२८६। B सूधि, J शूध, K सुद्ध, MU सुध, BJPU रुषमिणि, M निध, NP नव निधि, K थाये, U थायइ, NP [थाइ], KU कुशल, M निति, B दुरदसा, J दर्शना (*sic !*), KP दुरदशा, M दुरिदसा, U दुर्दशा न्हासइ, P दुसुपुण, JU दुसमन (for दुसुपन), JMU दुरतिमति.

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मणि मन्त्र तन्त्र बल जन्त्र अमङ्गल
थलि जलि नभसि न कोइ छलन्ति ।
डाकणि साकणि भूत प्रेत डर
भाजै उपद्रव वेलि भणन्ति ॥ २८७ ॥

सन्यासिञे जोगिञे तपसि तापसिञे
काँइ इवड़ा हठ निग्रह किया ।
प्राणिया भवसागर वेलि पढि
थिया पारि ऊतरे थिया ॥ २८८ ॥

किं जोग जाग जप तप तीरथ किं
व्रत किं दानाश्रम वरण ।
मुखि कहि क्रिसन रुकमणी मङ्गल
काँइ रे मन कलपसि क्रिपण ॥ २८९ ॥

वे हरि हर भजै अतारू बोलै
ते ग्रब भागीरथी म तूँ ।
ओक देस वाहणी न आणाँ
सुरसरि समसरि वेलि सूँ ॥ २९० ॥

२८७। B मिणि, KM सहि (for मणि), U वलि यंच, JKN थल जल, BMNPU डाकिणि, J डाकिण साकिण, M साकिणि, PU शाकिणि .

२८८। BM सिन्यासिञे, N श्वेता (for इवड़ा), JMPU प्राणी, N प्रांणीयां, K °सागरह, N °सायर, JKMNP पार, B तरि पारि (for ऊतरे), K तर पार (ditto), M तिर पार (ditto), J ऊतरइ .

२८९। N ज्याग जोग, B ज्याग, दान श्राश्रम, JKNPU °श्रम, BJKN वरण, KMU मुष, JMU करि (for कहि), KPU क्रसन, M कृष्ण, N किसन, BJU रुषमिणी, BM कलपै, JKU कलपिस, B क्रिपण, KMN कृपण, JPU कृपणा .

२९०। N वि हरि हरि, BM बोढै, J बोडइ, K बोडे, B(K) ग्रवि, JU अंबु (for ग्रब), NP जल (ditto), BK न (for म), दिसा (for देस), M वाहनी, NPU वाहिनी, B(K) आंणूं, M आंणी सुरसुरि .

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वल्ली तसु बीज भागवत वायौ
    महि थाणौ प्रिथुदास मुख।
मूल ताल जड़ अरथ मण्डहे
    सुथिर करणि चढि छाँह सुख॥ २९१॥

पत्र अक्खर दल द्वाला जस परिमल
    नव रस तँतु त्रिधि अहो निसि।
मधुकर रसिक सु भगति मञ्जरी
    मुगति फूल फल भुगति मिसि॥ २९२॥

कलि कलपवेलि वलि कामधेनुका
    चिन्तामणि सोमवल्लि चत्र।
प्रकटित प्रिथमी प्रिथु मुख पङ्कज
    अखराउलि मिसि थाइ अेकत्र॥ २९३॥

प्रिथुवेलि कि पँचविध प्रसिध प्रनाली
    आगम नीगम कजि अखिल।

२९१। BK(M)N वेल्ली, BKM तस. JK पृथु°, NU पृथी°, P प्रथी°, KNPU सुष, BM मांड्यो, B सुघड, K सोथड, M सुथड. J सुथरि, B करणि, KM करण, BJ चडि, B सुषि.

२९२। B प्रति, JKMPU आखर, B प्रत (for दल), J यश, B तंति, K गातु (*sic*! for तँतु), BM बधि, JKU विधि, N त्रधि. P त्रधि, B सुकवि (for रसिक), J ति (for सु), K ते (ditto), U तु (ditto). B अरथ (for भगति), N मुकति, M भगति (for भु°).

२९३। BN °वेल. P °वल्लि. B किना (for वलि), B समवेल, JPU °वल्ली, N °वल्ली, JKP चित्र, N विचित्र, B प्रघटित, J परठित, KNP प्रगटित, M प्रगटत, BPU पृथिमी, J पृथमी, KN पृथवी, B पृथ, J पिथु, KNPU पृथु, M प्रिथ, BMP अषरावलि, JKNU अच्छरावलि, B थिथु, K थाये, N ले (for थाइ), P मिले (ditto).

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मुगति तणी नीसरणी मंडी
सरगलोक सोपान इल ॥ २९४ ॥

मोतिए विसाहणा ग्रहि कुण मूँकै
एक एक प्रति एक अनूप ।
किल सोझणा मुख मूझ वयण कण
सुकवि कुकवि चालणी न सूप ॥ २९५ ॥

पिण्ड नख सिख लगि ग्रहणे पहिरिए
महि मूँ वाणी वेलि मई ।
जगि गलि लागी रहै असै जिम
सहै न दूखण जेम सई ॥ २९६ ॥

भाखा संसक्रित पराक्रित भणताँ
मूझ भारती ए मरम ।
रस दाइनी सुन्दरी रमताँ
सेज अन्तरिख भोमि सम ॥ २९७ ॥

२९४। B °वेल, BJKMU °विधि, JKNP प्रसिद्ध, U °द्धि, J प्रणाली, N परनाली, J निर्गम, M त्रिगम, N निरगम, J अमीयत (for मण्डी), K अनमिक (ditto), P अनिय (ditto), U अनिय कि (ditto), B अनकसरग (for सरगलोक), M अनयएकअग (ditto), JKNPU स्वर्गलोक .

२९५। NP मोतीयां, B विसाहणे, M °णो, NP °णउ, B कर (for कुण), B मूंका, P मूंकि, BJKMU कलि (for किल), U सुंझ, B कुण (for कण), NP किल सुष सुंझ वयण सोझण कण, N साकवि, U चालिणी, M कि (for न) .

२९६। B पंडि, JKM पिंड, N पींडी, PU पिंडे, BM लग, P गहणे, BJMU भूषणे, K भूषण पहिरइ, M मो, J वेल, B मे, JU मइ, U लागि रहि, B से, JKU सइ, M सही .

२९७। B भाषा पराक्रत सहक्रत, M भाषा प्राक्रित सहसक्रित, KN संसक्रत, PU संस्कृत, JKNPU प्राकृत, BK भणंता, J भणंतां, N भणितां, M भारथी, BJPU दायिनी, K रमंता सेजइ अंतर, JU अंतरइ, NP अंतरीष, B भोम, JK भूम, PU भूमि .

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विवरण जौ वेलि रसिक रस वञ्छौ
करौ करणि तौ सूझ कथ।
पूरे इते प्रामिस्यौ पूरौ
इञ्ञे ओछे ओछौ अरथ ॥ २९८ ॥

जोतिखी वैद पौराणिक जोगी
सङ्गीती तारकिक सहि।
चारण भाट सुकवि भाखा चित्र
करि अेकठा तो अरथ कहि ॥ २९९ ॥

ग्रहिया मुख मुखा गिलित ऊग्रहिया
मूँ गुण आखर ओ मरम।
मोटा तणौ प्रसाद कहै महि
अैठौ आतम सम अधम ॥ ३०० ॥

हरि जस रस साहस करे हालिया
मो पण्डिता वीनती मोख।

२९८। B वैल, M रसि, U करण, B कहण (for करणि), K वरण (ditto), B जो (for तौ), M त, JU सुंभ, M पूरै, J इत, KNP इतो, B अरथ (for इते), U ताद (ditto), J प्रामस्यउ, K पामीसो, N प्रामिसिउ, U प्रामिसउ, B प्रामिसे पूरे, NP ईयां, B अर (for इञ्ञे), JK अब (ditto).

२९९। JKNPU ज्योतिषी, KU वेद, N वयद, BJN पुराणिक, K जोसी (for जोगी), JKNP तारकीक, M तारकी, U तार्किक, J चत्र, M करे, U करइ, P अेकटा, K अेकठो त, JM [तो].

३००। N गलिया (for ग्रहिया), P गिलीया (ditto), BM सुषि, M गलित, BNP उगलिया (for ऊग्रहिया), KM मे, NP मइं, BN गणि (for गुण), MP गिणि (ditto), K गण (ditto), M अचर, BKM मोटां, NP अउ अइठउ आतम अधम, B सम.

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अम्हीणा तुम्हीणो आया
 स्रवण तीरथे वयण सदोख ॥ ३०१ ॥

रमताँ जगदीसर तणी रहसि रस
 मिथ्या वयण न तासु महे ।
सरसै रुकमणि तणी सहचरी
 कहिया मूँ मैं तेम कहे ॥ ३०२ ॥

तूँ तणा अनै तूँ तणी तणा त्री
 केसव कहि कुण सकै क्रम ।
भलौ ताइ परसाद भारती
 भूँडुँ ताइ माहरौ भ्रम ॥ ३०३ ॥

रूप लक्खण गुण तणा रुकमणी
 कहिवा सामरथीक कुण ।
जाइ जाणिया तिसा मैं जँपिया
 गोविंद राणी तणा गुण ॥ ३०४ ॥

३०१। J रस यस, U करि, BJ मूं, M मु. KN पंडितां B वेनती, K थम्हो-णाय, M °णा का, U °णाइं, BP तम्हीणे, JU तुम्हीणइ J आवीया, B स्रमण, JNP श्रवण, M श्रावणि, KU श्रवणे, K तीरथ, M वैण, JU वचन (for वयण) .

३०२। KU जगदीस, B तणा, N रहिसि, B रसि, J वेण, B तस, J तह्यु, K तास महि, B सरसति, BM रुषमणि, JP रुषभिणि, U रुषमिण, BJNPU मइ, B तिम्ह, J तिम, K कहि .

३०३। B तू, M तुम, J केसवि, KMN कुंण कहि, BJ तिको (for 1st ताइ), K प्रसाद, BKM भूंडो, JNP भूंडउ, B places this stanza between st. २९९ and st. ३००, and MN place it between st. ३०१ and st. ३०२ .

३०४। JNPU लषण, K लचण, M लषिणु. B रूपमे लषिण त्री तणां रुषमणी, M रुषिमणी, PU रुषमिणी, M कहिवा इ कोर ते तास कुण B जंपि (for जाइ), KMNP जाणिया जिसा (for जाइ जाणिया), M inverts the order of stanzas ३०४ and ३०५ .

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वरसि अचल़ गुण अङ्ग ससी संवति
    तवियौ जस करि स्री भरतार।
करि स्रवणे दिन राति कण्ठि करि
    पामै स्री फल़ भगति अपार ॥ ३०५ ॥

३०५। J वरस, M अंगि, JNU ससि, M छु (for ससी), J संवत, M समंत, P ......न रस ग्रग्रि व[च्छ]रि (for ... अङ्ग ससी संवति), J जसि, M प्रिथ (for 1st करि), JMNU श्री. M करै (for 2nd करि), JNU श्रवणे, M श्रवणि, JU कंठ. M करै कंठि प्रामै फल श्री, J फल श्री, U भगत, BK omit this verse.

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NOTES

1. चार ...... मङ्गलचार, "These four (auspicious names) form my *maṅgalācāra*." The Sanskrit commentary of *U* identifies the four names with the four subjects which according to the rhetoricians are to be mentioned in the beginning of a work, and quotes the *śloka* following :—

मङ्गलं चाभिधेयं च सम्बन्धश्च प्रयोजनं ।
चत्वारि कथनीयानि शास्त्रस्य धुरि धीमता ॥ १ ॥

2. किरि निस्वइ (*P*) चीतारै चीतारा प्रतइँ (*N*).

4. ताइ is in origin a plural neuter form of the correlative pronoun (Ap. ताइँ < Skt. तानि), which like the analogous form काँइ, काँइँ of the interrogative, has come to do function for the singular as well. Cfr. st. 13, 303 below. In st. 11, 12 the form is doing function for the genitive-oblique. Analogous to ताइ is the form जाइ of the relative pronoun (Ap. जाइँ < Skt. यानि), which is used in a plural sense in st. 104, 304, and in a singular sense in st. 169.

5. Of the two readings पाधो (*BKNS*) and खाधो (*JMPU*) in the third line, the former is preferable on account of the alliteration of the पा° with the पा° of पार, which precedes. Alliteration is a very important factor in bardic poetry.

7. Notice the reading सँपोखण of *BNPSU* for ज़ु पोखणु. The latter is the correct reading, not only because पोखण is a much better form than सँपोखण, but also because the relative ज़ु is required in the sentence.

8. In explaining the sense of this stanza, the comments of *NPU* agree together, and differ from the Ḍhūḍhārī comment of *BKS*. For the comparison of the two interpretations, I quote below the comments of *B* and *U*: कवि कहै छै सुकदेव व्यासदेव जइदेव आदिदे अनेक सुकवि ऊआ छै पणि रीति सबही की येकही

कै श्रीकृष्णदेव तें पहिलौ जु रुकमणीजी कौ वर्णन कीयौ सु या वासतें जु शृङ्गारग्रन्थ कीजै तौ पहिलैं स्त्री कौ वर्णन कीयौ चाहिजै (*B*).

शुकदेवो व्याससुतो व्यासो ऽप्यथ च गीतगोविन्दकर्ता जयदेव इत्यादयो ऽन्ये ऽपि विष्णुभक्तिपरायणाः सुकवयो ऽनेके वाल्मीकिशुनक-शृङ्गरादयः सर्वे ऽप्येकसंस्था इत्येकः केवलः पुरुषप्रधानः श्रीगोविन्दस्तस्यैव स्तुतिं कृतवन्त आदौ भगवद्रूपवर्णने कृतोद्यमाः परं मया तावत्स्त्री-वर्णनमतः क्रियते यतः शृङ्गारग्रन्थो ग्रथ्यते यदुक्तं शृङ्गारे स्त्रीप्रधानत्वमतो मह्यं दूषणं न देयम् (*U*).

9. *U* reads जोइ हाँ for जो इहाँ in the 2nd line, and explains it : हाँ इत्यकस्मादाश्चर्यामन्त्रणे हे सुजन त्वं पश्येत्यध्याहारः।

10. सिरहर, for सिहर (< Skt. शिखर), with insertion of र, analogous to सरजल for सजल, सरधीर for सधीर, and सरजीत for सजीत, for the last of which examples see *Vacanikā Ratana Siṅghajī rī Mahesadāsōta rī*, 244.

11. ताइ. See note to st. 4, above. *B* renders the form with तीयै राजा रै.

12. नाम ताइ तस्या नाम (*U*). Here and elsewhere I have used a vertical dash over the line to indicate a long vowel which for prosodical reasons is to be pronounced as short. It is the same sign which is used by native copyists to convert an आ into अ, whenever by mistake they happen to write आ instead of अ. Ex.: प्राकार, for प्रकार. In Old Western Rājasthānī poetry in general, and Ḍiṅgaḷa poetry in particular, a long vowel immediately followed by a short vowel is liable to be pronounced as short.

13. ताइ तावन्मात्रम् (*U*), तितरौ (*B*).

ए as a feminine singular form of the demonstrative pronoun, is an Old Ḍiṅgaḷa form which is no longer found in Modern Ḍiṅgaḷa nor in Modern Māravāṛī, where it has been substituted with आ. It is, of course, identical with the general form ए of Old Western Rājasthānī and Gujarātī. In our *Veli* both आ and ए are used for the feminine singular.

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14. बीरज for बीज, another instance of the insertion of र in the middle of a word. Cfr. note to st. 10, above.

अम्बहरि for अम्बरि, with insertion of ह analogously to समहर for समर. Cfr. *Vacanikā Ratana Siṅghajī rī*, 54, and also my *Notes on the Grammar of the Old Western Rājasthānī, etc.*, § 38.

15. The meaning of the two first lines is clearly explained by *U*: शैशवं बाल्यं तत्शरीरे तनौ सुप्तं गतप्रायमिति तथा यौवनं न जाग्रतं न तादृशं प्रकटितमतो वयःसंधिः समुत्पन्नः कियद्वारंस्थायी सुहिणा सु वरोति स्वप्नप्रायो यथा वरिशब्द ऊपम्ये ...(*U*), but in the interpretation of the fourth line most of the commentators seem to have been led astray by understanding प्रिथम (प्रथम) as an adjective or an adverb (" first, at first "), instead of an abbreviation of प्रिथीराज, the author of the *Veli*.

20. दल फूलि विमल वन is clearly and correctly rendered by *B* as : द्दिवै वसन्त आयौ ज्यां वन फूलिजै छै त्यां सरीर फूल्यो. This is no doubt the original reading, which the other commentators have failed to understand and have consequently been tempted to alter the text into दल फूल विमल वनि .

22. सु ज. Cfr. st. 19, 32, 46, 94.

कमोदणि for कुमोदणि . For the weakening of *u* into *a*, due to the influence of the *o* in the syllable following, see my note to st. 16 of the *Vacanikā Ratana Siṅghajī rī*. Cfr. also कुमकमो, st. 189, 205.

मेन केस मेनकेशा इति रात्रिरूपा इत्यपि मेनशब्देन चारणभाषया भुजङ्गसदृशाः (*U*). Notice here the use of the term चारणभाषा "the language of the Cāraṇas" to indicate the Ḍiṅgaḷa.

23. वरुण तणा किरि डोर. वरुणस्य प्रचेतसः पाशा इव वरुणस्य शस्त्रं पाश एव तं दूरीकर्तुं जगतो ऽपि न शक्यते तदिवेदमपि बन्धनं कृष्णस्य दृढं भावीति रहस्यं यदुक्तं कुमारसंभवे :—

शिरीषपुष्पाधिकसौकुमार्यौ बाहू यदीयाविति मे वितर्कः।
पराजितेनापि कृतौ हरस्य यौ कण्ठपाशौ मकरध्वजेन ॥ १ ॥

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25. सधर. सधरौ माहात्म्यवन्तौ (*U*).

घणूं, a survival of the old neuter singular of the Old Western Rājasthānī, used exactly in the same adverbial function as the घणूं in *Vacanikā Ratana Singhajī rī*, 92, q. v. For other instances of the neuter in the *Veli* cfr. st. 36, 64, 66, 211.

26. जुअलि नालि इति नाम्ना लोकप्रसिद्धं कीदृशं तस्याः कदल्या गर्भसदृशं विशेषसौकुमार्येण नीरोमत्वमपि प्रकाशितम् (*U*).

27. हरिहंस सावक हरिहंससावकाः सूर्यस्य लब्धपत्यानीवाणुसूर्याः (*U*).

28. हिव रुकमणी नी विद्या कहइ। आठ व्याकरण भणी अठारह पुराण जाणइ अठारह स्मृति जाणइ धर्मअर्थनीतिमोक्ष प्रकाश छइ शास्त्र जाणइ च्यारि वेद ४ भले १ आचारग्रन्थ २ व्याकरण ३ छन्द ४ जोतिष ५ पदभञ्जन ६ ए षडङ्ग जाणइ षडङ्ग ६ च्यारि वेद ४ मीमांसा १ तर्कविद्या १ धर्मशास्त्र १ पुराण १८ सर्व मिल्या चउद विद्या नी जाण चउसठि सकला नो जाण जाणी अेकोकी विद्या माहि अनेक घणा घणा अधिकार आपणइ मति सूँ जे माहिला अर्थ विचारियइ छइ (*P*)

29. हरि तिणि. Here perhaps I was authorized to read हर with the majority of the MSS., thereby making the correspondence with the हर at the end of the line more complete, but I have preferred to retain the regular form, not only on account of the हर immediately preceding, but also because it is difficult to know how far one would be justified in altering, however slightly, the endings of words or syllables to produce internal rhymes or alliterations. Thus, if I had chosen to read हर for हरि, why should I have not read also गवर for गवरि to produce one more internal rhyme?

वन्दै गवरि हर, अद्यापि होलिकानन्तरं कन्याभिर्गौरिपूजेतिव्रतं वितन्यत ईप्सितवरप्राप्तिनिमित्तम् (*U*).

32. पाँतरिया, बुद्धा विहीनौ जातौ (*U*).

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माता इ. Here the pleonastic particle इ has been added by myself to complete the number of prosodical instants required for the verse (14). I might have added ह as well. If one more syllable is not thus introduced, the verse will fall short of one *mātrā*, but one might still read it correctly by pronouncing the second syllable of माता as equivalent in duration of time to three prosodical instants instead of two. For an analogous case see st. 183.

35. The MSS. *J*(*K*) *SU* read नाम नन्द दमघोख नर in the second line, but the explanation which the commentary of *U* gives of नन्द is hardly acceptable: पुरोहितो दमघोषनामा न्दृपाणामानन्दकरः (*U*). In the *Bhāgavata Purāṇa* Damaghoṣa is the name of the father of Siśupāla

36. चन्देवरी is my emendation of the original reading which is given as चन्देरी by the consensus of all the MSS. The reason for the emendation is the same as has been adduced above for the reading of माता इ instead of माता (st. 32), namely, the necessity of introducing one more prosodical instant to make the line complete. In the present case too, the deficiency might be made good by pronouncing the *e* of °न्दे° as equivalent to three prosodical instants instead of two.

37. संगि छत्रा ... देसपति. Cfr. प्रिथी सङ्ग लग्गा केई देसपत्ती (*Vacanikā Ratana Siṅghajī rī*, 20).

38. बाझै, from Ap. बज्झहिं < Skt. बध्यन्ते, is the regular passive form of बाँधणौ, which in the modern language has gone out of use, it being substituted with the new form बन्धीजै. For the use of बज्झइ in Prakrit, see Pischel's *Prakr. Gramm.*, § 548.

39. खुम्भी, for कुम्भी, a technical term used in Indian architecture to indicate the base of a pillar (see *Archaeol. Surv. of West. India*, Vol. ix, Northern Gujarat, p. 24). The change of कु° into खु° was evidently made by the Poet, only in homage to the rule of the *veṇasagāī*.

40. जोइ is a word whereof the exact meaning is not clear. The Ḍhūḍhāṛī commentary seems to take it in the sense of

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"tent": रङ्ग रङ्ग रा समियाना ऊभा किया छै सोइ मानूँ बादल ऊभा, whereas the commentaries of *PU* explain it as a synonym of स्त्री "woman": जोइ इतिस्त्रीपर्यायः स्त्रीणां श्यामोज्ज्वलरक्तपीतनीलरङ्गानि वस्त्राण्येवोत्प्रेक्ष्यते जलदपटलानीव पृथग्वर्णान्यभ्रवृन्दानीव (*U*); जोइ कहतां स्त्री ना वृन्द पञ्चरङ्ग वस्त्र पहिर्‌या तेहिज जलदपटल मेघघटा किहाँ सामल किहाँइ उज्जल इसउ पञ्चवर्ण मेघवृन्द (*P*). To understand the comparison, one should think of the way the Indian women, dressed in gorgeous colours, crowd the roofs of the houses on all festive occasions when there is a procession or any other similar *tamasha* to be seen.

41. कोरण, नवीनमेघवर्षणसमयात्प्राक्सरजोवायुशुभ्राभ्रदर्शनमिति (*U*).

42. गावै करि मङ्गल. Cfr. गावै सुखि मङ्गल करि गीत, st. 55, below. From a comparison of the two passages it is obvious that करि is in both cases connected with मङ्गल. The commentaries do not all agree in the interpretation of the phrase, for instance *B* renders the present passage simply with मङ्गल गावै छै, and *P* in the latter passage connects करि with सुखि and renders: सुखइ करी मङ्गलरूप गीत गावइ. The correct meaning of the phrase मङ्गल करि is evidently that which is given by *U* under st. 155, namely: मङ्गलानि कृत्वा ... गीतानि गायन्ति. In other words, here मङ्गल is not used to give the meaning of "auspicious song," but only "auspicious ceremony."

मनै. for मानै, the shortening of the initial syllable being required by the metre.

44. गलिवाणो इतिविप्रः (*U*). The literal meaning of the word evidently is "he who wears the brahminic thread round his neck."

वीर वटाऊ ब्राहमण, अहो भाई अहो पथिक अहो ब्राह्मण अत्यन्त ऊतावली थकी वार वार वचन कहइ (*P*).

45. म म करिसि, a sigmatic future form used in the function of a prohibitive imperative. For the use of similar prohibitive

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futures in Old Western Rājasthānī and Prakrit, see *Notes on the Gramm. of the Old West. Rāj.*, § 121.

जच, a Sanskritism well permissible in bardic poetry. Cfr. तत्र, st. 174, 244.

46. रहरह कोइ वह रही रह. From the commentaries, it appears that the meaning of this phrase is that all the few travellers who were out, having reached their destination, halted for the night, but the grammatical connection of the three words वह रही रह is not clear to me. I quote below the renderings of the three commentaries of *BPU* :—मारग मारग यें पन्थी आय विश्राम कियउ पन्थ चालता रह्या (*B*); वटाऊ सर्व वासउ रहिवा भणी "रहउ रहउ" इम कहता पन्थ वही रह्या (*P*); रहरह इति यो यत्रोषितुमनाः स तत्र गन्तुकामो भूत्वा चिन्तितं स्थानमाश्रयदतो मार्गवहनं लोकैर्निरस्तम् (*U*).

47. भौ इति सभयाश्चर्ये (*U*).

49. The commentary of *U* gives two explanations of करि कमल, the second of which is evidently wrong: करे कमलानि कृत्वा मन्दं मन्दं चलन्तीति विशेषस्तथान्यार्थे कराः सौकुमार्येण कमलसदृशा इत्यपि (*U*).

जङ्गम तीरथ इति योगध्यानलीना योगीश्वराः (*U*); जोगीसर (*P*); अनेक तपसी (*B*).

51. सम्प्रति प्रत्यक्षम् (*U*).

52. अन्तहपुरि दरबारि (*B*); श्रीअन्तेउर माहि गयउ माहिलो सभा माहि (*P*); पुरान्तः एष्टं एष्टं श्रीकृष्णस्यान्तःसभासंमुखं गतवान् (*U*).

53. पहिलो, an adverbial adjective, *i.e.* an adjective doing function for an adverb (पहिलै, or पहिलूं, cfr. the reading of *N*). For the use of adverbial adjectives in Old Western Rājasthānī see *Notes . . . etc.*, § 78.

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55. The verse is in corrupt Sanskrit. The reading of the first line is unsatisfactory in all the MSS. I have adopted the reading of *NPU*, in which the order of the questions कस्मात् कस्मिन् etc. is confirmed by the order of the replies contained in st. 56, but I have had to complete the line with the insertion of किल, which is found in *BJM* only, as the line was falling short of two *mātrā*s. The commentary of *U* to this stanza runs as follows: हे मित्र त्वं कस्मात् पुरात् समागतः कस्मिन् पुरे वससि किमर्थमिहागमः केन सह हात्यं तव कार्यमग्रे कुत्र परियासि तत्त्वं ब्रूहि ममाग्रे निवेदय एतत्तव करस्थं पत्रं केन जनेन कस्मै प्रेषितमिति देवभाषा संस्कृतमेव प्रश्नम् (*U*).

57. वाचत ... न वणै, वाचयितुं न वणइ इति न शक्यत्वं संभवति (*U*), वचायइ नही (*P*).

कागल is rendered by the Sanskrit commentator with कङ्गलम्, a neologism not without interest.

58. असरणसरण is understood as a compound by the commentaries of *BU* (असरणसरण तुम्हारी विरद छै *B*; हे अशरणशरण *U*), but *P* more ingeniously reads the two words as separate and understands: बीजउ सरण कोई नथी, *i.e.* to translate the text literally, "every other protection is without protection." Notice that *P* also reads तूँ जि instead of तूझ.

60. सालिगराम सूद्र ग्रहि सङ्ग्रहि, सालिग्राम श्रीपरमेस्वर नी मूर्ति शूद्र ने घरे कोई उत्तम जनम थाइ (*P*); शालिग्रामं गण्डकीनद्युत्पन्नं शूद्रग्रहे (*sic*) संग्राहयन्ति ददते इव (*U*).

62. It will be noticed that the first line in this stanza does not conform to the general rule of the *vèṇasagāī*, which requires that the first and the last word in the line should begin with the same letter. But the Poet is not to be found at fault here. By studying all the lines in the *Veli*, which apparently do not conform to the rule of the *vèṇasagāī*, I have discovered that these, far from having no *vèṇasagāī* at all, have two *vèṇasagāī*s. In other words, the line is split in two, and each of the two parts has a *vèṇasagāī* of its own. Thus in the present case

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आण forms *vèṇasagāī* with असुर, and नाग with नदि. The other examples of double *vèṇasagāī* which I have found in the *Veli* are:

सीपति कुण सु मति तूझ गुण जु तवति (6),

सैसव तनि सुखपति जोवण न जाग्रति (15),

कोकिल कंठ सुहाइ सर (20),

पणिहारि पटल दल वरण चंपक दल (49),

कुमकमै मँजण करि धौत वसत धरि (81),

इभ कुंभ अन्धारी कुच सु कञ्चुकी (90),

गजरा नवग्रही प्रौंचिया प्रौंचे (93),

चोर चकव विप्र तीरथ वेल (186).

मूँ लीध. Strictly grammatically speaking, the reading हूँ लीध of *BJKSU* would be more regular, as मूँ is not a direct, but an oblique form. But the reading मूँ is supported by the rule of the alliteration, which carries much weight in bardic poetry, and also by the large use which both Old Western Rājasthānī and Māravāṛī, especially colloquial, make of the impersonal passive construction of the past participle (*bhāvi prayoga*, see *Notes . . . etc.*, § 127). Thus in modern Māravāṛī one would not say to-day हूँ लीधी, but म नै लीधी. *P* renders accordingly: मुझ नइ लखमीरूप (*P*).

63. हूँ, अहं सीतारूपा (*U*); हूँ सीतारूप (*P*).
वेलाहरण कहतां समुद्र (*B*).

64. वाहरि करि "Rescue me!", an imperative. The Sanskrit commentator renders: मम ... वाहरिं गृह्यमाणवस्तुनः पश्चाद्वालनोपायं कुरु.

आलोज for आलोच, the °च being probably changed into °ज only for the sake of the rhyme.

65. Apparently, the second and third line in this stanza do not conform to the rule of the *vèṇasagāī*, because the first and the last word in each of the two lines do not begin with the same letter. It is however to be observed that the bards are often satisfied with making the initial syllable of the first

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word in the line correspond to the second, third, or even fourth syllable of the last word, instead than to the initial syllable of it, as the general rule requires. Thus, in the present case, the त् of त्रिया has its correspondence in the त् of आतुरी, and the र of राजि has its correspondence in the र् of विराजौ. This is not considered to be a breach of the rule of the *vèṇasagāī*. For other examples of this case see stanzas 39, 40, 67, 107, 108, 109, 118, 119, 144, 161, 171, 174, 176, 178, 179, 188, 192, 194, 198, 208, 209, 216, 222, 247, 252, 264, 265, 288, 305.

दुरी इति दुःखोत्पादकः (*U*); दुखदाई (*P*); दूसमन (*B*).

66. तै is understood by *P* in the sense of a causal conjunction (तीणइं कारणइं) and connected with कहिजै, but it is evidently connected with लगन वेळा. *U* renders : तस्य लग्नस्य वेलाया अन्तरे त्रीणि दिनानि वर्तन्त इत्यवधिदर्शने (*U*).

आरात, a Sanskritism which is hardly justified in bardic poetry. *U* renders it with निकटम्, *B* with बाहरि, and *P* with समीप.

68. इसै, an instrumental used adverbially "in such (a way), with such (speed)." The position of the qualitative demonstrative adjective इसौ in this construction is similar to that of the correlative adverb "so" in English, in phrases like : "I like it *so* much! They go *so* fast!" etc. Cfr. वहन्ती इसौ (*Vacanikā Ratana Siṅghajī rī*, 21), and चलन्ता इसा (*Ditto.*, 23). In the present case, *N* renders the word with भलइ प्रकारइं, and *P* with भली परइ. The reading ईसु of *NPU* is not clear to me, unless it is an incorrect reading for इसुं, the neuter form of इसौ used adverbially.

The commentary of *U* to this stanza is of particular interest inasmuch as it represents an attempt by its author, Sāraṅga, to throw aside the authority of his guide, Cāraṇa Lākhò, and give an interpretation of his own. But in this he fails, and his new interpretation is grossly absurd and altogether unacceptable : चारणेनैवमुक्तमस्ति सुग्रीवसेनो १ मेघपुष्पो २ वेगवान् ३ बलाहक एते कृष्णस्य रथे चत्वारो ऽश्वाः परं मम मनसि नैवं स्फुरति यतो ज्ञायते सर्वमप्येतद्रथस्य चपलगतिवर्णनं तेन रथः कीदृशो वहति यादृशं वानरसैन्यं समुत्थकमथ च नइ मेघ पुहप इति नदीजलपूर-

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समये यादृग् वहत्यथवा बलाहकानां वर्षाभ्राणां यादृग्गं यादृग्गं वेगवत्त्वमिति रथगतेराधिक्यं तत्र सारथिं दूरं कृत्वा स्वेच्छया त्रिभुवनपतिः स्वयं रथं खेटयितुं लग्नो ऽतो ज्ञायते धरा पृथ्वी गिरयः पर्वताः पुराणि मार्गनगराणि श्रीकृष्णसंमुखं समागच्छन्तीव महति जन अभ्यागतवति संमुखमागमनं महत्वप्रदानमनयोक्त्या वेगवत्तया रथस्य निर्गमो ऽवगन्तव्यः (*U*).

69. जिम "So that, in order to." For the employment of जिम as a final conjunction in Old Western Rājasthānī, see *Notes...etc.*, § 111.

71. मुख धारणा, मुख नी धारणा नूर (*P*); मुखस्य धारणां कान्तिं तर्कयति सविशेषं पश्यति दूतस्य मुखे निर्मलता कार्यसिद्धिलक्षणां प्रतीतम् (*U*).

72. महन्ति is evidently a feminine substantive, the object of कही, and I identify it with Gujarātī माहिती, f. "Information, particular knowledge." The commentators, however, prefer to connect the word with गुरुजण and to explain it as महत्तराः स्त्रियः "respectable women" (*U*), or महतर लोक "respectable people" (*P*). One need only look at the place महन्ति occupies in the sentence, to understand that the commentators' interpretation is a grammatical impossibility. But the lack of common sense is often one of the most conspicuous qualities of Indian commentators, especially of those who wish to make a display of their undigested erudition.

73. अचरिज को लाधे अरथ. Here लाधे is my emendation. *BKMNS* read लाधो which is untenable and has probably originated from a misreading of लाधे, whereas *JPU* read लाधा. Also, most of the MSS. read कइ in the place of को. I do not think there can be any doubt that the construction of the phrase here is identical with the को अचरिज मनुहारि तणौ in st. 78, and therefore लाधे अरथ is a genitive. But it might be understood as a locative as well, the terminal °*i* of अरथि being dropped to form a rhyme with कथ. If the phrase लाधे अरथ is understood as

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a genitive, the reading लाधा of *JPU* would be equally correct, the oblique in °*è* and the oblique in °*ā* being equally permissible in the form of Diṅgaḷa in which the *Veli* is written. *U* renders the phrase with: अर्थलब्धेः किमाश्चर्यम् (*U*).

74. अेक उजाथर कळहि अेवाहा, जिके उजाथर संग्रामधीर ते साथइ वळी जे कळहे अेवाहा अग्रेसरी आगइ चालिइ स्वामिभक्त ते साथइ लीधा (*P*); अेक अद्वितीय उजाध[र]इ (*sic*) क° ओज संग्रामइँ धीर ते साथइँ लीधा वळी जिके कळह संग्रामइँ अेवाहा अग्रेसरी छइ अथवा दुवाहा क° कळहइ वळी (*N*); एके ये ओजाथरइ (*sic*) इति संग्रामेधीराः पुनर् अेवाहा इत्यग्रेसरणयोग्याः स्वामिभक्ताः (*U*).

आखाडसिध कहताँ जिणे बि तीन वार संग्राम कीधा छइ किहाँ हारइ नही अेहवा [सु]भट (*P*).

75. Notice the reading नाग रिख of *BM*. It is obviously to be explained as a misreading of नागरिक, unless it is, indeed, an alteration introduced by some presumptuous copyist.

76. केवी दुर्जनाः (*U*).

77. आपपर इति परस्परम् (*U*).

78. राजा रै, a colloquial phrase which is to be completed with a substantive in the locative like घरै "in the house." It is, ultimately, the same idiom which is used in English and other European languages.

79. सीखावि सखी राखी आखै सजि, श्रीकृष्णजी आया जाणी रुकमणियइ सखियाँ सीखावि राखी छइ ते सखी राणी प्रति इम कहइ छइ ...(*P*).

The last line in this stanza does not violate the rule of the *vèṇasagāī*, because the bards in particular, and Marwari writers in general, always consider postpositions as forming one word with the substantive to which they are appended,

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and therefore, according to their theory, the last word in the line with which we are concerned, is not तणी but रुक्मिकातणी. Cfr. the similar case of मदन चो in st. 82, हाथा लगि in st. 108, सिंघासन चो in st. 148, हरि सूँ in st. 166, and नवी परि in st. 192.

80. स्यामा आरँभिया सिणगार. Here स्यामा ("the dark-complexioned one") is used by the Poet as a mere synonym or epithet of Rukmiṇī, obviously without any particular intention, much as it is used throughout the poem, but the Sanskrit commentator apparently thinks that the word is here used intentionally and takes the opportunity to explain the meaning of it, by quoting two *śloka*s which enumerate the characteristics of a *śyāmā* woman :—

यदुक्तं श्यामालक्षणम् :

श्यामा च श्यामवर्णा स्यात् श्यामा मधुरभाषिणी।
अप्रसूता भवेत् श्यामा श्यामा षोडशवार्षिकी ॥ १ ॥
या शीते चोष्णशरीरा उष्णे शीतशरीरिणी।
मध्यकाले भवेन्मध्या सा श्यामा इत्युदाहृता ॥ २ ॥

81. The commentators do not seem to be sure about the exact meaning of छछोहा, a word which some render with उतावळा "quick" and others with ढीला "loose." The commentary of *N* gives both the meanings. I quote below the different comments to the last two lines in the stanza: सु किसी देखिजै छै जैसै मखतूल कौ डोरौ तूटौ छै अर गुण मोती छछोहा कहतां उतावळा छिटकि छिटकि पड़ै छै इसी सोभा देखिजै छै (*B*); जाणे करि छीना कहतां निबळइ मकतूल पाट नइ गुण दोरइ छछोहा ढीला प्रोत प्रोया ते हाथ थकी छूटा तूटा पड़िवा लागा (*P*); अहमेवं जाने गुणमुक्ताः क्षीणैर्निर्बलैर्मकतूलगुणैः श्यामपट्टदवरके छिछोहा इति शिथिलं प्रोतास्त्रुटिता इव पतितुं लग्ना इव सादृश्य उत्प्रेक्षा (*U*); जाणे करि छीना क° निबळा क्षीण मखतूल ना गुण दोरा थकी गुणरूप मोती छछोहा क° ढीला प्रोया थका अथवा छछोहा उतावळा छूटा पड़ता जिसा दीसइ तिसा जळकण दीसइ छइ (*N*).

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84. कण्ठ कहताँ गलइँ पोत कहताँ वीड़ियउ बाँध्यउ जाणे कपोत पारेवउ अथवा नीलकण्ठ महादेव नौ गलौ जिस्यौ अथवा जाणे करि हिमाचल पर्वत पाखइ यमुना वहइ छइ अथवा जाणे निस्वइँ श्रीशङ्खधर श्रीलक्ष्मणइ समइ भागि विचालइ अेकइ आँगुली झाल्यउ शङ्ख होइ (*P*).

85. जमुणा फेणा पावन्न जग, उत्प्रेक्ष्यते जगत्पावन्या गङ्गायाः फेनयुक्ता यमुना इव (*U*).

कुमारमग पिटदण्डउ आसू काती री रातइ श्वेतदण्ड सरीखउ (*P*); कुमारमार्गः स्वर्गदण्डक इवाश्विने कार्त्तिके मासि नीरजस्के गगने श्वेतदण्डको दृश्यते (*U*).

86. अणियाला तीखा (*BNP*), literally "pointed."

सिलौ सिलौ वरि, literally "on the hone of the collyrium-pencil," the former सिलौ being used in the meaning of शलाक "the pencil used for applying collyrium to the eyelids," and the latter in the meaning of शिला "a hone." *N* reads सिरी सिलौ वरि and explains: अञ्जनरूप सिलौ ऊपरि घसी सिरी क° श्री तेज चढाया (*N*).

जल वालियौ पाणी दीधउ (*P*); जलं दत्तम् (*U*).

87. वलौ रुकमणियइ आँपणइ निलाड़रूप चन्द्रमायइ रोलौ नउ तिलक कीधउ वली कलङ्क धूम वेउँ काट कहताँ रातपणइँ करी महादेव नउ त्रीजउ लोचन अग्नि सरीखउ तेह नेउ धूम काढ्यउ त्रीजउ लोचन निर्धूम कीधउ आँपणा मुखइ ललाटरूप अर्धचन्द्र तेह नु श्यामतारूप कलङ्क काढ्यउ चन्द्रमा निकलङ्क कीधउ अे भावार्थ अेतलइ तिलक भलउ वखाण्यउ (*P*).

काट, काटशब्देन दोषम् (*U*).

89. वाँकिया. I am not sure about the exact meaning of this word. The commentators simply say that it is a term for a part of a *ratha*, and *P* adds that the *vākiyā*s are found at the two sides of the vehicle.

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ताड़ङ्क ताडङ्कयुगलं कर्णकुण्डले चक्राविव पेटकाविवेति (*U*). Notice here the use of the word पेटक- as a Sanskritisation of the vernacular word पइड़उ "a wheel." The latter word is, of course, not derived from पेटक- but from Apabhraṃśa पइयडउ (Cfr. Prakrit पइयं explained as रथचक्रम् in Hemacandra's *Deśīnāmamālā*).

90. कवच सम्भु काम कि कलह, जाणे महादेवजी कवच पहिर्यौ छै काम सौं जुध करिवा कै ताँई (*B*); शम्भुना हरेण कामेन सह कलिं कर्तुमानसा कवचः संनाह्यो धृत इव प्राकृतकविसमये कुचस्य शम्भूपमा प्रसिद्धा (*U*).

Notice the reading मन हरि आगै मण्डप मण्डे of *B*, which is explained: श्रीकृष्णजी का मन कै ताँई मण्डप छायौ छै जु मन आय वैसिसी (*B*).

वारिगह, वारिगह सब्दइँ तम्बू वस्त्र ना दीधा छइ तिहाँ तम्बु-यइँ रजुआदि वन्धण ऊइ अनइ इहाँ कसादि बन्धण जाणिवउ पट-कुटीति वारिगहशब्देन चारणभाषयां तम्बूनाम (*N*); वारगहशब्देन पटकुटीयुगलं रचितमिव (*U*).

91. कल क° मनोहर (*N*). The other commentators omit to explain the word.

93. वलै वलै विधि विधि वलित, वलौ वलय श्यामपाटकउ विधइ विधइ आँपापणा स्थानक बाँध्या (*P*); तथा च वलयः श्यामपट्ट-सूत्रग्रथितो विधि विधि यथास्थानं निवेशिताः (*sic*) (*U*).

95. किमत्र, a Sanskritism bolder than जत्र and तत्र which are used by the Poet in other places. *U* renders: तेषां भूषणानां कविरत्र ग्रन्थे किं व्याख्यानं कुर्यात् (*U*).

96. मापित करल इति मुष्टिग्राह्या (*U*).

भावीसूचक... The Sanskrit commentator gives two different interpretations of the last two lines in this stanza, of which the latter interpretation rests on a reading भावीसोचक, which is not

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evidenced by any MS.: उत्प्रेच्यते भावीसूचका अनागतभाग्याविर्भावकथकाः सिंहराशौ ग्रहगणाः सकल इति सर्वे ग्रहा अवस्थिता इव कथ्याः सिंहकटीसाम्ये सिंहराशित्वमेवोक्तं यतो रुक्मिण्यास्तुलाराशिस्तस्याः सिंहस्थाः सर्वे ग्रहा एकादशा ज्योतिःशास्त्रे फलदायिनो मनोवाञ्छितं ददत अतः श्रीकृष्णस्योत्सङ्गे निवेशनं भावीति महद्भाग्योदयत्वं दर्शितमयमेकोर्थो द्वितीये ऽर्थ एकस्यां राशौ स्थिताः सर्वे ग्रहा जन्मसंज्ञका भावीशोचका इतिपाठे दुर्दशादर्शकास्तस्या राशेः क्षीणत्वप्रतिपादको ऽतः कटी क्षीणा जातेतीदमपि वितर्क्यं न्यायं ग्रहाणामपि विविधवर्णत्वमवगन्तव्यम् (*U*).

98. वली रुकमणीयइ नाकइ लटकतउ मोती दीधउ ते वखाणइ दधि वीण समुद्र माहि थी वणतउ रूड़उ जाणी लीधउ साख्यात गुणमय मोती नउ दाणउ ससत आघउ पाकउ हालतउ नाक नइ आगइ मुक्ताफल मोती निहसत लटकतउ शोभइ जाणे सुकदेव व्यासपुत्र तेह नइ मुखि भागवत पुराण शोभइ सुक सरीखी नासा मोती सरीखौ भागवत (*P*).

The Ḍhūḍhāṛī commentary reads सु सत (for ससत) in the second line, and explains: समुद्र सोधि अर जु मोती लियौ घौ जु वणतौ देख्यौ साख्यात गुणमै सु सत्य या वात सही (*B*).

99. करि इक बीड़ौ......The Sanskrit commentator gives two different interpretations of the sense of the last two lines, but the second interpretation could hardly be taken seriously: उत्प्रेच्यते वीटकरूपः कीरः शुकस्तस्य मुखकमलस्य मध्ये स्वजात्या नाशारूपया शुक्या सह क्रीड़ां कर्तुमुद्यतोऽस्ति करकमलस्थः शुको मुखेस्थितनाशाशुक्या स्वेच्छया रन्तुं प्रवृत्त इवेति चिन्त्यं तथा द्वितीये ऽर्थे वामायाः करे वीटकं शुकरूपं तस्य मुखकमलस्य जात्या करकमलरूपया क्रीड़ते इत्यपि (*U*).

102. पान तम्बोल (*P*); बीड़ा रा डबा (*N*); पत्रभाजनम्, (*U*).

103. चकडोल सुखासन (*P*); प्रसिद्ध सुखासणादि (*N*); नरवाह्ययानम् (*U*).

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तै, the oblique singular form of the correlative pronoun (< तइ, cfr. st. 66), used in the same construction as in st. 95, above. The form is peculiar of the Vīkānerī; standard Māravāṛī uses तिण, तिणि instead.

104. तुरी लाग ले ताकि तिम, आँप आँप जोग्य तुरी घोड़ा ताकी नइ लीधा (*P*); स्वस्वयोग्यान् तुरगान् वेगवतो ऽश्वान् प्रथमं वितर्क्य ततो गृहीत्वा (*U*). Apparently, लाग is here used in the sense of "fit, suitable." (Cfr. Gujarātī लागु, "near to, close to; applicable; suitable, agreeable," Belsare's *Etym. Dict.*, p. 1002).

105. हिलवलिया कहताँ घणा ऊतावला छै (*B*); गुणविसतरा (*P*); बहुसवनं विस्तृताः (*U*); हिलवलिया क° रुकमिणीजी रा चकडोल आगलि पाछिल इतस्तत परिभ्रमणशील थया घणुँ विस्तरा छइ (*N*).

मद गुड़ित मद झरता (*P*). Notice the reading गलित of *BKMN*. The reading गुड़िता is of course preferable, not only because more difficult, but also because of the alliteration it makes with the first two syllables of गुड़न्ता.

106. चाहि is here used in the function of a postposition of the accusative-dative to give the meaning of "towards, in the direction of." The form is, of course, a conjunctive participle from चाहणौ in origin, and carries the meaning of "desiring." The Sanskrit commentator literally enough renders with अनुलक्षीकृत्य, but the commentaries of *NP* mistake the real meaning of the word and explain it as चहुँ "four," namely "the four directions of the compass" (!).

The third line in this verse does not conform to the rule of the *vèṇasagāī*, and it would seem that the correct reading must be वैकुण्ठ किरि अजोध्यावासी, but as the reading is evidenced by the consensus of all the MSS., I have not ventured to alter it. Cfr. the similar case of किरि नीपायौ तदि निकुटौचे in st. 110, तिणि आप हो करायौ आदर in st. 168, जिम सिणगारि अकोधे सोहति in st. 228; and किरि परिवार सकल पहिरायौ in st. 237. From the combined evidence of all these cases it would seem that when a line begins with an adverbial, pronominal, or conjunctional

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form, or in general with a word having more or less the character of a proclitical, the *vèṇasagāī* may optionally be formed with the second word in the line instead than with the first, thereby leaving out of consideration the proclitical word with which the line begins. Cfr. the analogous case of lines ending with a postposition, for which see my note to st. 79, above. Cfr. also the case of गौ चाले in *Vacanikā Ratana Singhaji rī*, 170, 183, 187, 205, 206, an anomaly which probably finds its explanation in some reason analogous to that given above.

107. पारस is understood differently by the different commentators: चउ पखेर (*N*); बिजूँ पासइ (*P*); परितः (*U*); पारस पाखाग [कौ देऊरौ] (*B*).

108. हाथा लगि. For the apparent violation of the rule of the *vèṇasagāī*, see note to st. 79, above.

109. In the third line the MSS. *NP* read मन in the place of गति, and explain: आपणो स्वरूप मन सूँ जोइवउ तिणँ चउथउ बाग थाप्यउ (*N*); आँपणाइ आँपणाउ स्वरूप जोइवउ (*P*), both explanations concording with *U*'s: स्वतः सुदर्शनेन.

लसणि अङ्ग मोड़णाइ (*P*).

सञ्च प्रपञ्चः कृतः (*U*); उद्यम कियौ (*B*).

110. तह इति शक्तिः (*U*).

निकुटीओ सूत्रधारिभिः (*U*).

113. साझलि पुकार (*B*); कूकरव बूँब सबद (*N*); कूकाड़उ (*P*); कूकरवम् (*U*).

आजूदा सनद्धबद्ध थया (*P*); सज्जीभूताः (*U*).

बजरूप योगीन्द्ररूपाः (*U*).

114. लारोवरि लारोलारि (*P*), श्रेणिबन्धेन (*U*).

नह खरता नर वरै नर. Here the exact meaning of खरता is not quite clear, though the word could hardly be anything

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but an abstract substantive derivative of खर "hard." Following the clue given by the commentaries, I should feel inclined to understand something like: "With the hardness of the (horse's) hoofs each man vies with the others (in speed)." But the use of an abstract like खरता in a similar connection is at least uncommon. I quote below the paraphrases of *PU*: तीखइ नखइ करी घोड़ो घोड़ा नइँ नर नर नइँ प्रेरइ छइ (*P*); नखैः खरतरैरत्यत्यमानैरश्वैर्नरानरं हन्यते प्रेरयन्ति स्मेति स्ववेगाधिक्यदर्शनम् (*U*).

115. The third line in this stanza apparently does not conform to the rule of the *vèṇasagāī*, but probably the Poet is not at fault, as he considered न सुणिजै as a single word.

116. नैड़ी. It is strange that here and in all other passages where the adjective नैड़ौ occurs, almost all the MSS. should read ने° instead of नै°, नइ°. The word is from Sanskrit *निकटकः, through Apabhraṃśa णिअडउ > णइडउ, and its correct form in Rājasthānī is नइड़उ > नैड़ौ.

117. कालाहणि छायावर्ण (*N*); छायावर्णमेघाभ्युदय- (*U*).

आड़ँग जाणे अन्धकार जाणी (*N*); लोही वरिसवउ जाणी (*P*); आडङ्गमिति वर्षणसमयं रुधिरमयमिव विज्ञाय (*U*).

बेपुड़ो वहै. Here बेपुड़ी evidently is only a feminine singular adjective, identical with the modern बेवड़ौ "double," and some substantive must be understood with it to complete the meaning. The commentaries of *NP* understand नदी, namely "a double river is flowing, the one of water and the other of blood," but such a meaning can hardly be considered as satisfactory. The Sanskrit commentary is not very clear, but apparently understands वर्षा, namely "a double shower is pouring", but this explanation is also far from satisfactory. The correct explanation is probably that given by the Ḍhũḍhārī commentary, which understands the word फौज and explains: बेपुड़ी कहतां वादल की बेपुड़ी कहै जो दो वडा वादल आम्हो साम्हाँ होइ तब कहैं जु मेघ वरससी तैसै फौज पिण बेपुड़ी वहै सो जाणिजै रगत वरससी (*B*).

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118 कुहकबाण दारू नी ऊखली बाँसे बाँधी (*N*).

गैगहण, गय हस्ती त्याँ की गहणि ऊई गहण कहताँ भीड़ ऊई (*B*).

The Sanskrit commentary thus renders the meaning of the peculiar Ḍiṅgaḷa terms occurring in the first two verses: हथनालिहवाईकुहकवाणाः सर्वाण्यप्यातसबाजीलक्षणानि तेषां ऊर्ध्वरिव्युच्छलनं जातं वीराणां सुभटानां हक्काः खखबलवत्ताया वाडस्वरेण प्रकाशनमभूद्‌ग्रहणमिति रणभूमिः सूरैर्गृहीता (*U*).

120. असुभकारियौ, कायर इम कहिवा लागा जे असुभकारियौ क° अकालइ असुभकारी उतपात ऊपनउ (*N*); तैर्ज्ञातमयं समयो ऽकालिकसमेतमेघवदशुभकार्युत्पातिकः (*U*).

121. चोटियाली is evidently a feminine adjective connected with चौसठि "the sixty-four (*yoginīs*)," but the Ḍhū̃ḍhāṛī commentator ignores the real meaning of the word and most fantastically ascribes to it the meaning of "drops of blood": रुधिर खेत माँहे अेकठौ ऊय्यौ छै अर ऊपरा जु रुधिर की बूँद पड़े छै त्याँह की जु ऊँची बूँद उछलै छै सु चोटीयाली कहावै (*B*). The correct explanation of the word is that given by *UP*: कुटिलवेणीका विरलकेशाः (*U*); कुटे केसे (*P*).

चाचरि [रण]भूम्यङ्गणे (*U*); रणभूमिकायइ (*P*).

ओझड़ै शस्त्रमोक्षविवादे (*U*); माहोमाहे हथियार वाहइ (*P*); सस्त्र रा अडझड़इ (*N*).

122. ततः प्रवृद्धे संग्रामे रणाङ्गणे रुधिराणि रलतलिया इति बहुतरं चलितान्यतो योगिनीनां हस्तेभ्यो बहुशः पतितानि पत्राणि पानभाजनानि प्रवाहे वेगवत्तयाधोमुखानि जातान्यतस्तरीत्वा तरीत्वा गच्छन्ति कीदृशानि दृश्यन्ते स्मोत्प्रेक्षते जलप्रवाहे बुद्‌बुदाकाराः पस्फोटकरूपा इव ते ऽपि सम्भूता बहुवृष्टिं सूचयन्ति वर्णतो ऽपि श्वेताः पत्राण्यपि न्टकपलानीवेति साम्यम् (*U*).

The commentaries of *NP*, and so also the commentary of *U* which I have quoted above, understand the second घणा in the second line in the sense of "vessel," apparently identifying

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the word with घड़ा. Though the interchange of ड़ with ण is not unprecedented in Māravāṛī (cfr. for instance the double form रिणमल and रिड़मल), I do not think the above interpretation is acceptable. In my opinion, the second घणा cannot be anything but a direct plural masculine from the adjective घणौ, connected with some word to be understood like "blows" or "men." The latter interpretation is the one preferred by the Ḍhū̃ḍhāṛī commentator who paraphrases: घणा हाथाँ से घणा जोध पड़्या छै (*B*).

123. हल in the fourth line is explained by *NP* (and apparently also by *U*, though this substitutes for it हव in the commentary) as an adverb meaning "quickly, immediately." I wonder if the meaning of "plough" would not be preferable, especially in view of the fact that वाहविये in the third line has no object, and the only object which can be understood with it is हल "plough."

124. विसरियाँ विसर is a puzzle to me, and that it was also a puzzle to the commentators is clearly indicated by the different interpretations they have given of the phrase and by their attempts to obviate the difficulty by altering the original reading. From the commentaries, as well as from the general sense of the stanza, it would seem that the meaning of the phrase must be something like: "after doing the ploughing," but what the exact meaning of the two words विसरियाँ विसर is, I am unable to guess. Another difficulty is in the खारी in the second line, an adjective which, if it refers to बीज as it seems, ought to be in the masculine, and not in the feminine gender.

125. सिरा हंस नीसरै सति, जिहाँ खेती पाकै तहाँ सरा नीसरै सो अे जोधा काँ सिर हंस नीसरै सोई मानुं सरा नीसरै (*B*). ततो हंसा जीवा निःसरन्ति किमिति तत्र सिरोनामानि फलानीव तत्रापि धान्याविर्भावे शिरा निःसरन्ति कथं सत्त्वेन सारवत्तया (*U*).

127. In all the MSS., the first line in this stanza falls short of two *mātrā*s, but from the commentaries of *NP* as well as from a comparison with st. 128, where the phrase खलै खलाँ occurs, we may conclude almost with absolute certainty that

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the word which has been omitted is खल़ि. I quote below the commentary of *U* to the entire stanza: रामे भुजाभ्यां रणं डोहमाने खलानां स्थाने रणे सपरिवारचरणाः स्थिराः कृतास्ते एव मेढीभूता यतः क्षेत्रगाहटनस्थाने मर्यादार्थं स्तम्भो रोपितस्य (*sic!*) नाम मेढीति प्रसिद्धं पुनः पुनस्तत्र चटनेन संहारं पोरयति सति वृषस्थानीयवाजिपादैः सुष्टुगाहटं कृतम् (*U*).

128. खेती नीपजै तिहाँ कण आवै सो वडा वडा जोधा मारया सो अेही मानुँ कण लिया भाजि गया सो जाणे कणकण किया फौज का समूह भागा सो अेहीज नाज का गाडा खाँच्या भार खाँच्यौ जहाँ खल़ौ होइ तहाँ चुणिवा नइ चिड़ी आय बैठै बल़भद्र रै खल़ै खल़ कहताँ दुरजनाँ ऊपरि ग्रभ्रणी आइ बैठी मांस चुणै ग्रभ्रणी चिड़ी ऊइ अरु मांस ही नाज ऊयै (*B*).

129. वडफरि ऊकनतै विरुधि. Here all the commentators understand विरुधि in the sense of जमराणउ "the god Yama." *U*, for instance, renders: हृदयाग्रन्यस्तखेटके गृहीतेषु परसुन्नलोहेषु सत्सु विरुद्धो यमो भूत्वा लग्नः।

भलाभली सति. From the commentaries it appears that there is here an allusion to a proverb (*òkhāṇò*), whereof the entire form is भलाभली प्रिथवी. The meaning is clearly explained by *U*: एकस्मादेको ऽन्यो ऽधिको भवति, namely "there is no good thing on earth than which there is not another still better." सति is, of course, सत्य "true." The proverb is still used in Gujarātī under the form भलाभली प्रिथवी छे, but in a somewhat different sense. (See Belsare's *Etym. Dict.*, p. 872).

130. अेकाअेक अकस्मात् (*NPU*).

131. विल़कुल़ियौ रक्तत्वमाश्रितवान् (*U*); रातड़उ हूउ (*P*); रातउ हूयउ (*N*).

वेलखि वेलकं पुङ्खस्थानम् (*U*); जिहाँ श्रार थापी खाँचीयइ ते वेलख (*P*).

अणी शराग्रभागं पुङ्खं च (*U*).

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133. सनसि लज्जया (*U*).

अखियात आश्चर्यकारी वात (*NP*); ख्यातिराश्चर्यं ... स्तुतियोग्या वार्त्ता चेति (*U*).

134. सोनानामी रुक्माभिधः (*U*), literally: "he whose name is gold (रुक्म)."

छिणिये जीवि, an absolute locative. क्षणिके जीविते स्वाधीने तज्जीविते (*U*); क्षणस्थायी स्वाधीन जीवतव्य जाणी नइ (*N*); थोड़ी वेला जीवतव्य जाणी (*P*).

135. All the commentaries, except the Ḍhũḍhāṛī commentary, which has altered the original reading, agree in saying that the meaning of this stanza is ironical (वक्रोक्ति).

137. The word छालिया in the third line seems to have puzzled the commentators, for they all give different and absurd interpretations of it. *PU* read छा लिया. *N* seems to understand छालिया in the sense of चलगा कीधा हूंता, and [इ]लगाया in the sense of पाछा फिरी लगाया. If छालिया could be understood in the sense of "were restored," the difficulty would be eliminated, but a verb छालणो "to restore" is unknown to me. I quote below the comment of *U*, which contains two different interpretations of the passage: छा इति खेदमाकलय ये केशा अलगाया ऊँता दूरीकृता आसन् ते तु श्यालकशिरसि हस्तं फेरयित्वा स्वहस्तेन शिरः प्रस्पर्श (*sic*) आलीया इति धरित्रीभाषया पश्चाद्दत्ताः पुनर्नवीकृता इतिभावार्थो ऽथवा छायी लीया इति देशभाषया प्रकटिता इत्यपि (*U*).

139. चाहे वाट जोइवा लागा (*N*); विलोकितुं लग्नाः (*U*).

ओटे उच्चैःस्थाने (*U*); नगर बाहिर ऊँचे स्थानके (*N*); ऊटले ऊँचे ठामे (*P*).

The second and the fourth line in this stanza are irregular, in that they number thirteen syllabic instants, instead of fourteen. In the *veliyò gīta* as used by Prithī Rāja, the second and the fourth line always contain thirteen syllabic instants when ending in a periambus (◡ ◡), fourteen when ending in a iambus

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(⏑—), and fifteen when ending in a trochee (⏑—). In the present case, we have a iambus, and therefore the second and the fourth line ought to have fourteen syllabic instants each.

140. <u>नील डाल करि देखि,</u> "seeing green twigs in the hands (of the messengers)." In this connection, the Ḍhūḍhārī commentator remarks that it is a custom for the messengers to carry a green twig in their hands when bringing good news, so that people who see them approaching from a distance, may prepare themselves for joy, before the messengers are near enough to speak.

The Sanskrit commentator gives an absurd interpretation of the fourth line, to wit: कुशस्थली द्वारिकापुरी कुसुमैर्वासिता कमलोत्करैः सुगन्धीकृता, namely: "they perfumed Kušasthalī with lotus-flowers (!)," a blunder which is all the more extraordinary as the sense of the stanza is quite clear.

141. <u>लहरिउँ</u> लहरी आनन्दलीलाः (*U*); सुखतरङ्ग कल्लोलरूप लहरि (*N*).

<u>लहरीरव</u> समुद्र (*All*).

143. <u>तिकरि.</u> This same word occurs again in st. 279, where it is explained by *U* as त्वत्करे "in thy hand," and by *P* as करि हाथइ "in the hand." I doubt if "hand" is the real meaning of the word, though it cannot be said that such a meaning is altogether inconsistent with the sense of the two passages in which तिकरि occurs. I cannot avoid the suspicion that तिकरि is in both cases a pronominal or an adverbial form. Could it not be a curtailment from अतिकरि (< अति करि) "exceedingly, very much"?

147. <u>पै वारि.</u> Here पै is probably the contracted form of परि < ऊपरि "over, above," but the commentary of *N* understands it as पय "water": पयवारि कहताँ धूपपाणी उवारइ तथा कोईक लूँणपाणी उवारइ इम पिण कहइ छइ (*N*). As the meaning of "water" is given by वारि, which immediately follows, it would seem that here पै must have another meaning, *i.e.* the meaning suggested above.

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151. साहौ लग्नम् (*U*); लगनदिन (*N*).

152. सेस संसकार, सेस थाकता बीजा संसकार सर्व आरिम-कारिमादि (*P*).

153. अरजुनमै वेह, वेह्नीति मङ्गलकलग्ना अर्जुनं स्वर्गां तन्मयाः (*U*).

155. चाहै जोवइ (*P*); पश्यन्ति (*U*). Cfr. st. 139.
मङ्गल करि. Cfr. करि मङ्गल in st. 42.

156. आगलै त्रिया प्री चौथै आरँभि, त्रीन् वारान् चवरिकापार्श्वे स्त्रीमग्रेसरीं कृत्वा कृतं कृताग्रं प्रदक्षिणीकृत्य चतुर्थे आरम्भे ऽग्रे पतिः पृष्ठे स्त्रीति विधिवद्विधाय विवाहः प्रारब्धः (*U*).

159. करेण, a Sanskrit instrumental, which is of course quite an anomaly in Ḍiṅgaḷa. Cfr. the similar case of वानरेण in st. 234.

160. सूध मणि is explained by the Sanskrit commentary in the sense of शुद्धमानसा सुभक्त्या and connected with सहस्रफणि. Obviously the explanation is wrong, for मणि here is not an instrumental from मन "thought," but from मणि "gem."

161. मँदिरन्तरि, खिणन्तरि. From the point of view of Sanskrit grammar, the correct spelling of these two words would be मँदिरान्तरि, खिणान्तरि, but in Ḍiṅgaḷa an *ā* resulting from the contraction of two *a*s in the middle of a word, is commonly shortened into *a* when followed by a double or compound consonant. The explanation of this fact is that the *ā* in such circumstances, even if changed into *a*, remains always prosodically long, thanks to the lengthening effect of the consonants following.
विचित्रे चतुर (*NP*).

162. किरणि, a feminine form for ordinary किरण "a ray of light." The Ḍhū̃ḍhāṛī commentator in rendering the pass-

age uses किरण, but as a feminine gender : सूरज री किरण पसरी थी सु सङ्कुड़ी (*B*).

163. <u>द्रवड़ित.</u> All the commentaries, except the Ḍhū̃ḍhāṛī commentary which does not explain the word, understand द्रवड़ित in the sense of द्रविड़ "a thief, robber." To make the text better suit such an interpretation, some commentators have even altered the original reading: thus *U* has changed द्रवड़ित into द्रिविड़ कि . I have no doubt that द्रवड़ित has nothing to do with द्रविड़ "a robber," but is a verbal form, *i.e.* a past participle perfect from द्रवड़णौ, a secondary form of द्रौड़णौ, द्रोड़णौ "to run, go forth." My interpretation is supported by the analogy of st. 162, where there is a past participle perfect सङ्कुड़ित corresponding to our द्रवड़ित, and where there are also four subjects exactly as in our stanza, whereas if द्रवड़ित were understood as a substantive, our stanza would have five subjects as against four in st. 162. It is evident that the two stanzas were formed one after the analogy of the other, and hence the above argument carries great weight.

164. अन्येषां पक्षिणां पक्षौ बद्धावुड्डीतुमशक्यौ चक्रवाकयुगलम्-संघे इत्यमिलितं रात्रौ वियोगित्वादह्नोनिशमपि प्रदोषे दम्पतीव मिलितौ कालद्वयसंधित्वात् कामिकामिनीनां मनसा कामाग्नयो ऽन्तर्भूता बहिः प्रकटिता इव केन दीपकोद्योतमिषेणायं न दीपोद्योतः परं दम्पतीमनोभिः (*U*).

166. <u>कहे,</u> a past participial perfect form equivalent to कह्यौ. The existence of past participial perfects in °*e* in Ḍiṅgaḷa, had been ignored by me till I came across the present passage which is so explicit that the nature of कहे could not possibly be mistaken. In all the other cases of perfects in °*e* which I had come across before, I had felt inclined to consider them as incorrect readings for °*ė*, and interpret them as historical presents. I regret that I have made two or three such mistakes in my edition of the *Vacanikā Ratana Siṅghajī rī*. For instance in *kavitta* 243 in the last-mentioned work, I have repeatedly read पड़ै, whereas I ought to have read पड़े, throughout.

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168. जेहड़ि इति चरणाभरणविशेषम् (*U*). Cfr. Hindī जेहर *f*.

For the third line in this stanza, which apparently does not conform to the rule of the *vèṇasagāī*, see note to st. 106.

169. विहि, a feminine singular form of the remote demonstrative वौ (Hindī वह). The modern Māravāṛī form, for the feminine, would be वा.

171. घुङ्घटपटान्तरे कटाक्षरूपा दूत्यायाति च पुनर्याति गतागतं कुर्वती मनसोरमिलितयोर्मेलनार्थमेकीभूतकरणार्थमथवा द्वयोर्मनसि सूचिते ताणवाणकरूपे कटाक्षमोक्षो नलिकाक्षेपणमिति वस्त्रगुम्फनविधिः (*U*).

174. पति पवनि प्रारथित, वायरइ करी नइ कीधउ छइ सुख नउ उपाय जेणेँ (*sic*) अेहवी कीधी अेतलइ श्रीकृष्णजी वायु करिवा लागा (*N*): पत्या पवनेन वातकरणेन प्रार्थिता दत्तसुखोपाया (*U*).

In the last line in this stanza the *vèṇasagāī* is obtained by making the initial letter of the first word correspond to the last letter of the last word, but the irregularity is explainable in that the नी is a suffix. Cfr. the similar case of व्याकुलता in st. 176, चपिङ्का in st. 178, अङ्कुरित in st. 198, कुँकूमै in st. 199, गुडलपण in st. 208, and सकतिवँत in st. 221.

176. ऊह, a poetical license for छइ, introduced only to effect a rhyme with the कुह of the fourth line.

धरि चखु लाज ...... चक्षुषोर्लज्जा धृता अतो घुङ्घटादिकरणमिति चरणयोर्नूपुरध्वनिनिवारणं कण्ठे कुहूरवस्य निवृत्तिरिति निःसरत्वं सर्वाण्यपि लक्षणानि समुत्पन्नानि (*U*); ...... कुह कुह अेहवउ कूजित सबद सुरत माँहि हूँतउ ते निवारण करे क° निवारयउ (*N*).

177. घणा घाति वल, प्रचुराण्यङ्गुलीवलकानि निविडं कण्ठे निक्षिप्य (*U*); अङ्गुलीइ घणा वलका आँकुड़ा घाति आँगुली माँहि आँगुली भराइ निवड़ काठी सखी नइ गलइ लागी (*P*).

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178. सा, साउ इति स्वादुपर्यायः स्वादुना संयुक्ता ... प्रीति-स्वादुना (*U*).

कस कञ्चुकबन्धनानि (*U*); कुच नी कस (*P*).

179. मनरखिये मनोरक्षकाभिश्छन्दोवर्तिनीभिः (*U*); मनमानी (*P*); मन की राखणाहार (*B*).

संघट is understood by the commentaries of *NPU* in the sense of "spying or observing secretly," but I am unable to see how the word संघट could be capable of such a meaning. More reasonable is the explanation of the Ḍhū̃ḍhāṛī commentator: त्याँह को (*i.e.* सखियाँ को) घेरो जुड़ रह्यो छै (*B*), but probably the right explanation is "crowd" or "crowded" according to the Sanskrit meaning of the word.

180. बिन्हे गण, बे सरीखा जाणवा (*P*); बिन्हे गिण क° ओह वेउँ नँ यथायोग्य वसति गणवी (*N*); द्वयमपि गणयित्वा यथायोग्यं विचार्यम् (*U*). From the above renderings of the commentaries it is clear that they consider गण as an imperative form second singular, the correct form of which would be गणि or गिणि. Cfr. गिणि in st. 202.

जामी यामिका यमनियमव्रतादिकतत्परा योगीश्वराः (*U*).

181. हरखि निगरभर, अत्यन्त हर्ष भरि करी (*NP*); आणन्द का समूह माँहि मगन (*B*); हर्षनिर्भरेण (*U*).

182. सै इति सत्याः स्त्रियः (*U*).

नासफरिम अदात्टत्वेन (*U*); अदात्टत्वपणा गुणाइँ करी (*N*); सफरिम पाखै (*B*).

183. तस्मिन् समये विरहावध्यन्ते कोकस्य मनसि साधि इति वाञ्छा मिलिता प्रादुर्भूता कामिकानां मनसि रममाणानां चित्ते कोकेन चतुरशीत्यासनसूचकेन शास्त्रेण क्रीडया इच्छा निवृत्ता दूरीभूता यतो दिवसोदयो ऽधुना भावीति कथं निःशङ्कं रन्तुं शक्यत अथ फुल्लैः कुसुमै-

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वांसा सुगन्धत्वं त्यक्तं ग्लानित्वाद् ग्रहणैराभरणैर्मुक्तामयादिकैः प्रीतलता प्रैत्यं गृहीतेति (*U*).

184. प्राणायामे, an agentive-instrumental plural, प्राणायामैः श्वासप्रश्वासरोधनैः (*U*).

187. With this stanza begins the description of the different seasons of the year. In some MSS. the new argument is introduced by the remark: अथ ऋतुवर्णनम्.

गाढ धरा, पृथ्वी कठिना जाता (*U*); प्रिथी गाढ पकड़्यौ कठोर हुई (*B*).

सूर राहु किय जगत सिरि. Here some commentaries read राह and understand "road, track," and some maintain राहु "the demon Rāhu, calamity." The Sanskrit commentator gives both the explanations: जगतो लोकानां शिरसि सूर्यो राहुरिवोत्पात इव कृतो महादुःखावहो लगत्यन्यार्थे सूर्येण जगत्शिरसि राहो मार्गः कृतः सर्वाङ्गान् मस्तके तपनं बहुलं भवतीत्यवगन्तव्यम् (*U*).

188. केवि हुआ अचरिज, केइक लोकाँ नइ आस्चर्य थयउ हा हा कुण आकरउ तपइ छइ अथ[वा] अजूं किसोइक तपइ छइ (*N*).

व्रिख, in the fourth line, is used in the double meaning of वृषराशि "the zodiacal sign Taurus," and वृक्ष "a tree."

189. दलि मुगता आहरण दुति, द्युतेः कान्त्या आहरणे आनयनार्थं पीठिकामध्ये मौक्तिकानि दलयित्वा संचूर्ण्य पिण्डीकृतानि तत्पीठिकामर्दनेनाङ्गस्य तेजस्विता प्रैत्यमपि (*U*); शरीरदुतइ शरीरकान्तइ करिवा पीठी ऊतारिवा भणी मुगता मोती दल करि आटउ करी दुति कान्ति आहरण आणवा (*P*).

190. माह तणी माहटइ गर्भइ हिमगर्भ हुउ तेह सूं मिलि करि आकाश मिसवर्ण हुउ वरिसवा निमित्त काला वादल थयाँ मेह वरसतइ होइ ...... [अ]न्धारो पक्ष होइ जिम आसाढ नउ सूर्य घणुं तपी करी जे मध्याह्न कीधउ ते लोके मध्याह्न मध्यरात्रि करी जाणी जाणूं

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हिवणाँ मध्यरात्रि हुइ किणि कारणइ नीजनपणि कहताँ निव्यञ्जन (*sic!*) थकी (*P*).

माघमासे यन्माऊठि हिमगर्भो जातः षण्मासावधिस्तस्य संभूतेस्तेन गगनं मषीवर्णं श्यामं भावि वर्षालक्षणं मिलितमाषाढस्य सूर्यो बहुतरं परितप्य यन्मध्याह्नं कृतं तज्जनैर्निरन्तरं मध्यरात्रिरर्धनिशेव वर्तते इति ज्ञातं कस्मान् नीजनपणा इति निर्जनत्वात्तस्यां वेलायां सर्वे लोका गृहं प्रविश्य स्थिता अतः कोपि बहिर्नायाति तत्रैवंविधं प्रति मध्याह्नं महानिशातोप्यधिकं जातमिति भावः (*U*).

191. नैरन्ति प्रसरि निरधण गिरि नीझर, तत्र मासि निर्धना गिरिनिर्झरप्रसरे वहति पानीये नैरन्तीति सुखमनुभवन्ति (*U*).

कि, in the fourth line, apparently stays for किउ or किय (कियौ), the past participle perfect of करणौ, and is connected with दहन . Cfr. दहनं कृतम् (*U*).

193. Notice the readings थयौ वैरी (*BM*), and हुउ वद्री (*NP*), for किया किङ्कर in the third line. Seeing that the last is the most difficult of the three readings, it is very probable that it is also the original one. The Sanskrit commentator accepts it and explains: मृगशिरनाम्ना सूर्यभुक्तनक्षत्रेण वायुं मुक्त्वा मृगाः किङ्कराः कृता दुर्बलीकृता विह्वलतया इतस्ततो भ्रमणशीलाः (*U*).

194. हरि क° इन्द्र तथा हरि मेघ इन्द्रधनुखादिकइँ करी तथा भिन्नभिन्नवर्णइँ करी अम्बहर क° आकास नइँ सिणगारइ (*N*).

195. धरहरिया इति भूमिसिञ्चनकरो ऽभूत् (*U*); धरती सीँची (*NP*).

196. वरसतै दड़ड़ नड़ अनड़ वाजिया, प्रचुरधाराभिर्वर्षति मेघे अनडानां नडा पर्वतानां निर्झरप्रवाहशब्दा बाढं प्रादुर्भूताः (*U*).

197. विणु नीलाणी, a curious construction of the preposition विणु, in which it is doing function for a negative prefix or particle, the phrase having somehow the value of an adjective

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or past participle passive compounded with a negative prefix, as if it were अनीलाणी.

200. धरायाः स्त्रियो धराधररूपे स्वामिने मिलिते सति नदीनां तटा उत्पटिताः पानीयैर्बहिर्निर्गतं तत्केशा विरलीभूता इतिस्वरूपं दर्शयति केशा लटिप्राया यमुनैव कुसुमैर्मिश्रत्वं गङ्गैवाग्रे वेणीसमुदाय उत्प्रेक्षते त्रिवेणीसंगम इव प्रतिभासते (*U*).

दोनुं तटाँ जो नदी ऊलटि वही है सो जाणे चोटी विखरी है वियरी कहताँ पृथवी जो स्त्री तिण नुं धाराधर मेह जव भरतार मिलियौ तब चोटी विथुर जाइ यमुना रौ जल स्याम सो तो केस ऊया गङ्गाजी रौ जल सो फूल ऊया जहाँ त्रिवेणी होइ तिहाँ जाणे चोटी गुन्थी इही पृथिवी की चोटी ऊई (*B*).

201. घेघूँचे. Notice that some MSS. read घेघूँबे. The word being not used elsewhere, so far as I know, it is difficult to determine which of the two readings is preferable. घेघूँचे is at any rate confirmed by the Sanskrit commentary which renders: घेघुञ्चितौ एकीभूतौ (*U*).

203. पहल, in the second line, seems to be used in the sense of "other," or "that." I am uncertain as to whether the word could possibly be accepted as a modification of पइल (पइलउ, see *Notes on the Grammar of the Old Western Rājasthānī, etc.*, § 144), introduced just to make a rhyme with महल. The commentaries do not help to understand the nature of the word. *N* renders it with अन्नरद, and *P* with अन्नरद अन्नरद जूजूया.

महाराज परमेश्वरस्य (*U*). For another instance of the employment of the honorific term महाराज to designate the Supreme Lord, *i.e.* Viṣṇu, see *Vacanikā Ratana Siṅghaṅ rī*, 244.

204. पाचि पाचिरतनमय (*NU*); पन्नरतनमय (*P*).

The MSS. *BK* read सिखरि in the place of सिखर and understand "peacock": घरां ऊपरि मोर नृत्य करै छै (*B*). The reading is evidently wrong and so is the interpretation.

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205. प्रखोलित. I have adopted the reading of *NP*, but the fact that almost every MS. has a different reading of its own, leaves some doubt as to whether the reading I have adopted is the original one. *N* renders the term with: उज्वल धवला कीधा.

206. वयणा वयणि नवा नवा वचने करी (*P*); वचनैर्भूयो भूयो ऽहं व्याख्यास्यामि (*U*); वार वार वचनइँ करी वखाणीसि (*N*).

207. सुरति, in the last line, is not from सुरत, but from सु-रत्ति, hence the °*i*.

209. The Sanskrit commentator thus renders the sense of the last two lines: पितणामपि मर्त्यलोकः प्रियो वल्लभो लग्नस्तत्समये दत्तपिण्डग्रहणाय पितरः समागच्छन्तीति लोकोक्तिः (*U*).

212. तरणिः सूर्यस्तुलायां तुलराशावर्थात्तुलाद्धते स्थितः काभ्यां तुलितस्तेजस्तमोभ्यामतस्तत्र दिनरात्री समसमे भवतो यथा कश्चिद्राजा कनकेन तुलति भू पृथ्वी तस्यामिति रीत्येदमपि तुलनं तेन कारणेन सदृशं तुलामारोपितौ द्वावपि कीदृशौ जातावित्याह दिनं सर्वकार्यकरणे क्षमं ततो दिने दिने ऽमर्षतया लघुत्वं यातीव रात्रिः स्त्रीरूपालक्षणैस्तुच्छा ततो गर्विता सती रात्रौ रात्रौ गौरवभावं प्रोत्फुल्लभावेन वृद्धत्वं याती-वेति यदुक्तं संपूर्णकुम्भो न करोति शब्दम् (*U*).

215. नवा जना अर्थान्नररूपेण देवा इव जगतां त्रिभुवनानां नवान्यभुक्तान्यपि सर्वाणि सुखानि सेवन्ते स्मेति जगद्दासमिषेण वयं द्वारिकावासिन इतिव्याजेन यदुक्तम्।

ताम्बूलमन्नं युवतीकटाक्षं गवां रसो बालकचेष्टितानि।
इक्षोर्विकारा मतयः कवीनां सप्तप्रकारा न भवन्ति स्वर्गे ॥ १ ॥

सेवां दर्शयितुं रुक्मिणीरमणस्य शरदृतौ दीपमालिकानन्तरं भुक्त-राशिभिर्नवैर्नवैः पक्वान्नैः सुगन्धद्रव्यादिभिर्वस्त्रैश्च निशिदिनं दिवारात्रौ भक्तिं कुर्वते स्मेत्यर्थः (*U*).

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216. श्रीकृष्णस्यैवैव रीतिर्जाता यदा सुयोधनं दुर्योधनमुद्दिश्य युद्धार्थं धनञ्जयस्यार्जुनस्य सहायत्वे समागतास्तदापि सुप्त एव जाग्रतोऽनिद्रोऽभूत्तद्विधिना मासेषु मार्गशीर्षो भव्यं समागतो मिलितो यत्र जनार्दनो निद्रां विहायोत्थितवांस्तत्र देवऊठिणी इति लोकोक्तिः (*U*).

भीरि सखाई (*P*).

मौँटि आँखि ऊघाड़ै जागया (*N*).

217. सङ्को is an instrumental-locative plural form from सङ्ग "all, everybody," apparently used in the agentive meaning in connection with a verb like जाणियौ, which is to be understood. The commentaries of *NU* take the form in the sense of a genitive or dative, and explain: सङ्को क° सर्व पुरुषे सूह[व] क° सर्व सधव आपणी स्त्री ना उर क° हृदयस्थल सरग क° स्वर्ग देवलोक तुल्य थया (*N*); सर्वेषां नराणां सधवस्त्रियामुरांसि हृदयानि स्वर्गतुल्यानि जातानीति ज्ञात्वा पीडयमालिङ्ग्य स्त्रीर्नराः सुखं शेरते (*U*).

219. जण. The commentaries of *NPU* read जिणि in the place of जण and explain: जेणि कारणि, येन कारणेन. But the causal is absolutely out of place here.

221. अलुझाया तन मन आप आप मै . . . etc. रुक्मिण्या वरेण [च] स्वदेहं मनः परस्परम् अलुझाया इत्येवं ग्रन्थरीत्या निविडं बद्धे यथा शीतं विहितं दूरीकृतम् (*U*); हिवइ रुखमणी अनइ कृष्णइ आँपो आँप मइ माहोमाहि तनु शरीर मन सुं अलुझाया काठी गाँठि बाँधी इणि परइ विहित शीत गमायउ तन मन एकठा करी नइ (*P*).

222. अउर, बीजउ (*P*). Notice the reading चतुर of *BJKM*. If the reading चउर is the original one, as I believe it is, we have here a proof that at the time when the *Veli* was composed, the vocal compounds अइ, अउ were still capable of retaining the hiatus in poetry, if not in the spoken language. It is obvious to everybody that if in the present passage चउर were pronounced as चौर, the line would become faulty and the rhyme would be destroyed.

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223. पारथिया क्रिपण वयण दिसि पवणै, प्रार्थितकृपणस्य किं वाक्यमुत्तरमेव नास्तिकथनं ततः शब्दछलेन तन्नाम्ना दिगुत्तरदिक् तस्याः पवनेन (*U*). For the peculiar sense of उत्तर ("refusal") in the passage, see st. 249.

224. The general meaning of the stanza, according to the commentators, is that in Dvārikā the cold of winter is hardly felt: द्वारिकामध्ये शीतः स्तोक इति लोके प्रसिद्धमेव (*U*).

225. उद्गच्छन्नेवार्को ऽग्निरूपं कृत्वा दिवारात्रौ संध्याद्वये दम्पत्योः श्रीकृष्णरुक्मिण्योरुपरि प्रथमं धूपं विधायारात्रिकामिषेण निजं शरीरमुवारयति करद्वयेन भ्रामयित्वा तदधीनं करोतीव कथं दशसु दिक्ष्वारात्रिकाभ्रामणं किं कृत्वा स्वं प्रतापं प्रतिहारीकृत्य शीतागमं निवार्य पश्चात्स्वयं सेवितुमना एवं विदधातीवेत्येको ऽर्थो द्वितीयार्थे लोकाः सूर्याय प्रत्युपकारकृत आरात्रिकामिषेण निजतनूंस्तदधीनान् कुर्वन्तीवेत्यपि (*U*).

226. कलसि कुम्भे (*U*).

ठरे जु द्रह कियौ हेम ठरठ, हिमं ठरितमिति किंचिदूनीभूतं ह्रदा ह्रदाः ठरठीकृता अकम्पनपराः कृता यतः कुम्भे शीतं च जर्जरम् (*U*); हेम पिण ठरउ पाणी का द्रह निवाण ठरठ कहतां जामी नइ पालउ थयउ (*P*).

227. रीरी इति बाढस्वरेण (*U*); ननन (*P*). Notice the reading रोरी of *BJKM*.

228. थोड़. Notice the reading थुड़ (for थोड़), which is found in the MSS. *BK*, and is also supported by the commentaries of *NP* where the word is explained as an equivalent of शाखा or प्रतिशाखा. Of all the commentaries, only *U* accepts the reading थोड़ and explains it as स्तोकम् "a little."

For the anomalous *vēṇasagāī* in the third line, cfr. note to st. 106.

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229. The first line in this stanza does not conform to the rule of the *vèṇasagāī*. रति is for रिति, the *i* in the first syllable being dropped to produce an alliteration with पति.

230. कसटि भँगि कष्टनिवर्तनसमयादनु (*U*).

231. Notice the reading मधूक, for मधुप, in the third line. *U* adopts the former, but at the end of the commentary gives also the latter reading. I quote below the commentaries of *UB*: अथ च मधूकवृक्षमिषेण गलत्पुष्पतया वसन्तपुत्रः शिशुरूपो रोदितीव कथं यतो दलेषु मलयानिले लग्ने सति कल इति रोगविशेषः समुत्पन्नः कीदृशे मलयानिले त्रिगुणे प्रसरति पानीयटषेव लग्ना यथा टषितो बालः कलितो भूत्वाश्रूणि मुञ्चति तथायमपि ततो मातेव वनस्पती दुग्धमिव मकरन्दं मधु श्रवति सप्रसवं च्यवति रुदनरक्षणार्थं स्तनदान-मिवान्यार्थे पाठान्तरे मधुपो भ्रमरो रिषरिषाटरवमङ्गीकृत्य रोदतीवेति शेषा व्याख्या सैव (*U*); दल कहताँ सरीर थी जे बालक जब ऊपजै तब कलि री जु वाउ लागै तबही उहि बालक नूँ भूख त्रिस लागै छै असै त्रिगुण कहताँ सीत मन्द सुगन्ध मलयानिल लागौ सोई त्योँही वसन्त जनमतही भूख त्रिसा लागी छै अे जु भमर बोलै छै सु ज्योँ बालक रोवै छै त्योँ वसन्त रोवै छै अर वनस्पती जु रस चूवै छै सु जाणे माता दूध स्रवै छै (*B*).

233. अजु, as I explain it, is only a poetical amplification of the relative pronominal form जु. The commentary of *N* renders it with अेह नै.

वन्दरवाल (< Skt. वानरमाला ?) seems to be a term designating some floral ornamentation with which the house in which a male child was born, was decorated.

236. पीला वसन. Up to this day, in Rajputana, the woman who has given birth to a male child and whose child is living, wears a yellow scarf (पीलो ओढणो).

237. कणवीरपुष्पाणि रक्तानि करणिपुष्पाणि श्वेतानि सेवन्ती-पुष्पाणि घृतवर्णानि कूजा इति पुष्पजातिविशेषः सुवर्णनाम्नी जाती पीत-

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पुष्पा गुलाली इषत्पाटलवर्णा यत्र वसन्त आसन्नुत्प्रेक्षते सर्वोपि परिकरो विविधवर्णैर्वस्त्रैर्यथायोग्यं परिधापित इव (*U*).

किरि परिवार ... See note to st. 106.

238. अनेन विधिना विधिवद्वर्धापनैः कृत्वा वसन्तो वर्धापितः सन् भालिम इति भाषया भव्यतया दिने दिने भरणेन बलेन चटितो वर्धितस्तत्र गह्वरिया इति गर्वितैः पुष्पादिसम्टद्धिमद्भिस्तरुभिस्तरुणैरिव फागं दत्वोल्लापितो यथा बालह्वारा (*sic*) गानादि कृत्वा बालं रञ्जयति (*U*).

241. ल्हासि, घोड़ाँ नी ल्हासि घोटकशाला पायगह (*N*); लासिरिति मन्दुरा (*U*).

242. तड़ि तरला. Here the commentaries understand तड़ि as a locative (तटे मूलादारभ्य *U*), meaning "the stem or trunk (of the palm-tree)," and तरला as an adjective meaning "broad (स्थूल)." The sense deriving from such an explanation is, no doubt, satisfactory, but an adjective तरलौ "broad" is unknown to me.

बन्धिया जगहथ किरि, वसन्ते पट्टे स्थिते राज्ञि जगत उपरि जगहथ इति जगद्धस्ताः पत्रावलम्बनानीव बद्धा इवास्माकं यो जयतु तेनागन्तव्यमिति स्वगर्वपूर्वकं रिपूणां भयोत्पादनम् (*U*).

243. अवसर नाटारम्भः (*PU*).

नाइक रङ्गाचार्यः (*PU*).

मेलगर नाटिक ना जोवणहार लोक (*NP*); मेलगराः कौतुकप्रेक्षको जनसमुदाय इव (*U*).

244. कलहंसा ज्ञातारो भव्यभव्येति भाषका अथवा यानं गति तत्करा नानागतिकारिण इत्यपि मयूरा नृत्यकरा इव पवनो वायुस्तालधर इव पत्राणि ताडवृक्षादिपर्णान्येव तालाः कांस्यमया इवाथारिशब्देन काचिद्घटिकाजातिविशेषस्तस्या जल्पनं तन्त्रीस्वर इव वीणेव भ्रमरा उपाङ्ग शरीरचालनचेष्टाकारिण इव तत्र चकोराः पक्षिणस् तीवटउघट इति शब्देन तालविशेषस्तस्योद्घाटकाः कर्तारः (*U*).

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245. तत्र विधिपाठक ईदृशं नृत्यन्तृत्येति शास्ता शुक एवाथ रसवञ्चकः सारस इव कोविदो विचक्षणो लीलया [गतिकारको] गानपरः खञ्जरीटः खञ्जनपक्षीवेति पारापतस्य दाटिगुंटककथनं प्रगल्भ-लागिर्भ्रमरीस्फुरणवृत्त्या मूर्छनाविःकरणं चक्रवाकस्य विहारो गतागतं विदुरशिक्षितस्य वेषपरावर्तनमिव (*U*).

<u>प्रगलभ लागि दाटि पारेवा</u>, प्रगलभ कहताँ विस्तीर्ण लागदाट पारेवा ल्यै छै भाँति भाँति की जैसैं नटवा संगीत की लागदाट ल्यैं तिहिँ तिहिँ भाँति की मानैं पारेवा ल्यै छै लाग दाट ऊरमई दीँको अड़वाई तिरप उरप सुलप वाली मुरू उलथा पलथा ये संगीत का भव छै (*B*).

246. The first line in this verse does not conform with the rule of the *vèṇasagāī*.

This is one of the most difficult verses in the *Veli*, on account of the musical terms used in it, which are not generally known and some of which are quite unheard of. In the second line, it is doubtful whether the reading is लियति मरू or लिय तिमरू. The commentaries of *NPU* adopt the latter reading, whereas the Ḍhū̃ḍhāṛī commentary adopts the former. I have followed the Ḍhū̃ḍhāṛī commentary, which seems to be right, not only on account of the *vèṇasagāī*, but also because लियति is a more satisfactory reading than लिय anyhow. Besides, the word मरू (मुरू) is found amongst the technical terms of the *saṅgītaśāstra* enumerated in the Ḍhū̃ḍhāṛī comment to st. 245, which has been quoted above. I give below both the explanation of the Sanskrit commentary—which mainly agrees with the commentaries of *NP*—and that of the Ḍhū̃ḍhāṛī commentary: अङ्गणो क्षराटनं जलं स्थितं तत्र भ्रमराः पिबन्ति ते कीदृशास् तिरप उरप तालस्वरभेदकारका इव चक्राकारो मरुदर्थाद्वातूलकस् तिपरू मूर्छनाविशेषो ऽथवा तालभेदस्तं गृह्णन्तीति संभावना रामशरी खूमरी द्वे ऽपि चटिकाविशेषस्ते रटितुं जल्पितुं लग्ने उत्प्रेक्षते धूयामाठा चन्द्रास्ताल-हस्तकभेदास्तान् धरत इवाङ्गीकुर्वात (?) इवेति (*U*); आँगण माहे जल छै सु पवन कौ प्रेर्यौ चालै छै इहै तिरप उरप ऊई मरुत चक्र कहताँ वाउ कौ चक्र वँतूलियौ इहै मरू ऊवौ रामसरा (*sic*) बोलै इहै मानौ धूआ माठा ऊआ खूँमरी बोलै छै इहैं मानैं चन्दधुरू (*sic*) संगीत का सबद ऊआ (*B*).

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248. <u>पात्र,</u> पात्रेण नर्तक्येव (*U*). The Sanskrit commentary, which reads रति in the place of रितु, understands the above as referring to *Rati*, the personification of the pleasure of love, instead than to the Spring-season. The commentary of *P* adds the following remark which helps to understand the simile contained in the last two lines: नृत्यअवसरइ मन्त्र पढि देवता रइ सिरि पुफाँजलि नाँखीयइ (*P*).

249. <u>ऊतर</u> (< Skt. उत्तर) is understood by the commentaries of *NPU* in the double sense of "North," and "refusal." The latter meaning is obviously a development of the meaning of "reply, answer," of which the word उत्तर is capable in Sanskrit. In st. 223 above, we have seen that the Author of our *Veli* alludes to the word ऊतर as meaning both "North" and "refusal." Therefore the meaning of "refusal" is legitimate, but in the present case it hardly seems to be necessary. The Ḍhū̃ḍhāṛī commentary ignores such a meaning, and simply renders: ऊतर वाउ असन्त कहताँ दुष्ट सु तौ उथापियौ दूरि कियौ (*B*). I give below the renderings of the other commentaries: उत्तरेणानङ्गीकारेणासद्दुर्जन इवोत्थापितो दूरीकृतः (*U*); ऊतरदिशि वायुरूप ऊतर नाकारइ करी असन्त दुर्जन नी परइ ऊथापियउ दूरइ कीयउ (*P*); ऊतरदिसिइँ वायुरूपइ नइ कर्ताइँ अङ्गीकार न कीधउ तिण वास्तिइँ ऊतर नाकारउ करी असन्त क° दुर्जन नी परिइँ ऊथापियौ क° दूरि कीधउ (*N*).

<u>न्याउ</u>, न्यायो दण्डेरकः (*U*); न्याय नौ दण्डेरउ (*N*).

250. The sense of the last two lines is very explicitly rendered by the commentary of *N*: चम्पक क° चम्पा नइँ वृक्षइँ फूल मिसइँ लाखे क° लाखधरसूचक लखेस्वरी गृह जाणी दीपक कीधा क° दीवा कीधा प्राइ लखेस्वरी ने घरे लाखे द्रव्य ऊपरि घृत नउ दीपक करइ छइ इति लोकोक्ति वली केईक केलिवृक्षे केलियत्र मिसइँ कोड़िद्रव्यसूचक कोड़िधजा क° क्रोड़िद्रव्य ऊपरि धजा फहराणी क° ऊँची लहलहती बाँधी अेतलइ क्रोड़ि द्रव्य ना धणी घर ऊपरि धजाबाँधइ छइ अतअेव कोड़िधज (*N*).

253. तत्र राज्ये तरुसमूहे मञ्जर्यादिषु ग्रहणे डङ्गनं स्तोकं स्वादुमात्रं दीयते दण्डः सर्वथालुण्टनरूपो न दीयते कैरित्याह गानगरैः कलूसं-

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ज्जितैर्लिपिलेखिकैरिति भ्रमरैरिव पुनरुक्त एव भ्रमरा गणनामाकलय्य कर-ग्राहिणः सन्तः परिवृता यत्र तत्रागता राजदेयभागग्राहिण इव समागतास्तेषां तरवः क्वचित्कृत इव कुसुमानां गन्धो मकरन्दास्तद्वय(?)रूपं करं स्वामिदेयं भागं ददते (*U*); इहि वनस्पती नैं कोइ डङ्कन देयै छै जैसैं प्रजा नै सुराज माहे डण्ड नही छै मवरित रूँख छै अेही लौ लेखागर ऊआ भमर छैं अेही उगाहा ऊआ अर भला भला फूलाँ कौ वास ल्ये छै सु अेही हाँसिल कर लीजै छै (*B*).

254. वहे वहित्वा (*U*) ; वही (*NP*).

वेसन्नर, a poetical form for वेसानर < Skt. वैश्वानर "fire." The commentary of *P* gives the following amusing etymological explanation of the word : द्वेपनर सरीखउ चगनि (*P*).

मुरड़ीतौ रहै निवार्यमाणा इव ... तिष्ठति (*U*) ; निवारीतौ रहै (*N*).

255. *P* contains no comment to this stanza.

पङ्खि. खग are synonyms, but the commentaries distinguish between the one and the other by attributing to the former the meaning of "big birds" and to the latter the meaning of "small birds." I think the distinction is merely artificial.

बन्दि वन्दिभिर्भट्टचारणादिभिरिव (*U*) ; बन्दीजन भाटचारणादि (*N*),

256. Notice the reading उदै, उदौ (for चोटि) found in *BK*, which the Ḍhūḍhāṛī commentator explains : कुसुमायुध कहताँ कामदेव नें कै उदै करि केलि विलास खेल (*B*). The wording of the first two lines does not seem to have met with the approval of all the commentators. The Sanskrit commentator at least has substituted it with another reading, much simpler, to wit :—

पेखे अेक रूँख पँति परिफूलित
वदै नारि अनि अनि वचन।

The same reading is found in *J*. There can be no doubt that the reading of the majority of the MSS. is the original one, and the reading of *JU* is merely a later manipulation intended to make the text more intelligible. I quote below the Sanskrit comment, which explains both the readings, and also the comment of *P* to the first two lines : नारीद्वयमेकां वृक्षपङ्क्तिं पुष्पितां समकालं दृष्ट्वा-न्यद्वचनं नामग्राहं वक्ति स्म किं तदित्याह कान्तसंयोगिन्याः स्त्रिया नाम्ना

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किंशुकः कथितः किमिति वितर्के दृष्टमात्रो ऽपि सु सुखं करोतीति किंशुकः ... अथ च विरहिणीनामिदं पलाशवनं पलं मांसमश्नातीति पलाशो राक्षसरूपो दृष्टोप्यसुखं ददातीति द्वयोरपि भिन्नं भिन्नं वाक्यं कुसुमित कुसुमायुध ... इत्यपि पाठस्तत्र कुसुमायुधस्य कामस्येयम् ओटिर् आश्रयविशेषो यतः कुसुमितं दृष्ट्वा सविशेषं कामक्रीड़ा समुत्पद्यत अतोयं किंशुकस्तथा तं दृष्ट्वा वियोगिनीतनुः क्षीणा सदुःखा जायत अतः पलाशः (*U*); कुसुमायुध कामि नी ओटि कहताँ आश्रयविशेष ठाँमइ अेक फूल्यउ वृक्ष देखी दोइ स्त्रीयइ अेक स्त्री क्रीड़ा करइ बीजी स्त्री खीण शरीर थई ते कारण कहइ ... (*P*).

258. सभिन्न भिन्नः (*U*), भीनउ (*NP*) "wet, moist."

260. केतकिपुष्पाणि कुसुमानि विविधानि च कुन्दाः मचकुन्दाः केतक्यो रङ्गेण किंचित्पीताः सर्वेषां गन्धभारं परिमलभारं गृहीत्वा स्कन्धोद्वहनेन श्रान्तः सन् श्रवतां वहनशीलानां निर्झराणां शीकारान् खाङ्गैः प्रस्पर्श्य पुनस्खलितस्तथापि बहुभारभारितो गन्धवाहो वायुस्तेन कारणेन मन्दगतिरासीत् ... (*U*).

261. रेवा जलि क्रित सोच रति, रेवाया जले रत्याः सुरतक्रीडायाः शौचे कृत अतः प्रक्षालितकामलत एवेषन्मज्जनं कृत्वा (*U*).

262. In the first line I have adopted the reading of *BKM* (न परस पमूँके) which is undoubtedly the original and the only correct one. The reading परसपर मूँके of *JNPU* is unsatisfactory not only because it does not give a good sense, but also because it is not compatible with the rule of the *vēṇasagāī* which is almost unexceptionally observed throughout the poem. The Sanskrit commentary, which adopts the latter reading, explains: पुष्पवती लतानां परस्परमित्येकां मुक्तान्यां प्रत्यङ्गे ऽङ्ग आलिङ्गनं ददत्ताः प्रस्पर्श्य प्रस्पर्श्य ...... (*U*).

264. भ्रख भक्ष्यम् (*U*). For the insertion of euphonic *r* after initial consonants, see *Notes on the Grammar of the Old Western Rājasthānī*, § 31.

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265. The wording of the last two lines in this stanza is not very explicit. The Sanskrit commentator renders: वसन्तः पक्षद्वये ऽपि शुद्धः सदृशदिवसरात्रिभावेन द्वयोरपि पक्षयोः साम्यं मासद्वये ऽपि सरसवत्तया ऽहर्निशं सदृशो वहति दिवसे ऽपि सुखकारी रात्रावपि सुखकारीति यथा सुपक्षो नरो ऽपि सर्वकालं सुखदातेति भावः (*U*). The chief difficulty is in the two forms ति and नांद, the exact meaning and function of which is not clear. The verse could perhaps be improved by reading in the last line वसन्ति तांद सारिखा वहन्ति, namely: "in the spring both (day and night) pass away equally (pleasant)."

267. ग्रहणौ ग्रहणान्याभरणानि (*U*).

सरण, in the last line, is a word whereof the meaning is not quite clear. It is noteworthy that almost all the MSS. read सरणि. Possibly, we have here the same word as the Sanskrit सरणि "a road, path, a line, etc." But the commentators do not seem to understand it so: *U* for instance renders with सरणम्, and *N* with आसरति अलंकृत है.

268. मैण (< Skt. मदन) is understood by the Ḍhū̃ḍhārī commentator as an apposition of रुकमणि कन्त, *i.e.* of Kṛṣṇa: कामदेव को सी मूरति इसौ जु श्रीकृष्णजी, (*B*). I think the explanation is wrong. The other commentators omit to explain the word altogether. I would explain मैण as an objective genitive connected with माणग, and translate the phrase: "the enjoyer of the pleasures of love."

माणै माणयति भुनक्ति (*U*); भोगवइ (*NP*).

269. तस्मिन्नवसरे वसन्तसमये मनसोर्द्वयोरपि परस्परं प्रीतिप्रसरेण स्नेहाधिक्येनावसरेण लोकोत्तयास्वर्येण नाट्याद्युपायेन पुना रुक्मिण्या हावैर्मुखमोटनकटाक्षभ्रूभङ्गरूपैर्भावैराभरणरचनादिभिः सर्वैरपि कटभूतैर्हरिः कृष्णो मोहितो वशीकृतो ऽतो ज्ञातं हरक्रोधज्वालावलीढानि निजान्यङ्गानि गतानि स्वयमनङ्गेन योजितान्येकीकृतानि तानि सर्वाणि पूर्वोक्तानि मोहनिमित्तानि कामाङ्गान्यवगम्यानीति यतो मदनः प्रद्युम्नत्व-

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मङ्गीकृत्य रुक्मिण्या उदर उषित इति निवासं कृतवान् ततः श्रीनन्दन इति ख्यातः (*U*).

272. <u>सहचरि</u>ओ सहचरीभिः स्वस्वपत्नीभिः (*U*).

274. The first line in this stanza does not conform with the rule of the *vèṇasagāī*, but the defect is compensated by the repetition of the letter क four times in the line.

276. <u>महति</u> महत्वम् (*U*).

The commentaries of *NPU* do not seem to have realized that the terms enumerated in this stanza are the names of the *sahacarī*s alluded to in st. 272 above. The Sanskrit commentator introduces the argument of the stanza with the explanation: एते दुष्टपदार्थाः, and closes his comment thereon with the remark: एते पदार्था द्वारकायामवस्थिता :.

277. संसारसुप्रभुणा परमेश्वरेण गृहसंगृहमर्थाद्द्वारकां कुर्वता रचितवता एताः पञ्चापि ज्ञानस्य विदत्तायाश्चण्डाल्य इवास्पृश्या इव कृत्वा मुक्ता दूरीकृता अतो यत्र ज्ञानं तत्रैतासां दूरीभाव एव वरं ता आह मदिरायानं १ रीस इत्यसूया २ हिंसा जीववधो ३ निन्दामतिः परापवादजल्पनम् ४ एतास्वतस्रः पञ्चमी गालिर्विरुद्धप्रशंसनम् (*U*).

278. <u>चात्रण</u> खण्डनं निर्वापणम् (*U*) ; खण्ड कारिवउ (*P*) ; हार मनावणी (*N*).

279. <u>तिकरि.</u> See note to st. 143, above.

<u>उवरि</u> अभ्यन्तरे (*U*) ; उदर हिया नइ विखइ (*N*) ; हीयइ (*P*).

282. <u>साहणि</u> साहणैर्गजाश्वरथरूपैः (*U*).

283. The commentators give different explanations of this stanza, amongst which the most probable, I think, is that of *B*: कवि कहै छै केईअेक दोइ मनुख्य आप माहे वातां करै छै काऊँ कै घरि

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अनेक मङ्गल्चार अनेक सुख अेकठा देखि अर कहै छै अे इतरा सुख अेकठा लाधा छै सु कुण पुण्य कियौ थौ दूसरौ कहैं छै जाणिजै जु वेलि पढै छै तिहिँ पुण्य ऊँता इतरा पदारथ पावै छै (*B*).

285. आधिभूतिकं स्यादाधिर्मानसीव्यथा शोकादितो जातम् १ आधिदेवं भूतोन्मादादिकम् २ अध्यात्मकं पूर्वकर्मार्जितं तापत्रयं तथा पिण्डे शरीरे दोषत्रयं प्रभवति जायते किं तत्त्रयं कफवातपित्तलक्षणं सर्वे रोगा न भवन्ति ये पुरुषा नित्यं वल्लीं स्मरन्ति तेषां शश्वन्नीरोगतेति भाव्यं श्रीभगवत्कृपातः (*U*).

286. रुकमणि मङ्गल् रुक्मिणीमङ्गलमर्थाद्वल्लीसंज्ञिकां स्तुतिम् (*U*).
दुरदिन दुःखदिवसम् (*U*).

287. The second line in this stanza does not conform with the rule of the *vènasagāī*.

288. Of the two थिया in the last line, the former one is understood by the commentary of *N* in the sense of an ablative postposition, like थी, and connected with भवसागर:—भवसायर थिया क° संसारसमुद्र थी ऊतरइ पार थिया क° पइलइ पार थया (*N*).

289. कांइ रे मन कलपसि क्रिपण, रे मम मनस्त्वं कृपणान् वाञ्छितवस्तुदातुमसमर्थान् किं कलपसि किं याचसे (*U*).

290. The general sense of this stanza is satisfactorily explained by the commentary of *P*: गङ्गा वेऊ कृष्ण ईस्वर नइ सेवइ वेलि अेक कृष्ण नइ सेवइ गङ्गा अतारू नइ बोलइ वेलि भगत नइ मुगध नइ पिण तारइ गङ्गा भगत नइ पिण बोलइ ते भागीरथी गङ्गा रउ जल् सर्व संसार मतू मानइ छइ तउ पण गङ्गा अेक पूर्वादिश [वहइ] वेलि सर्व चिऊँ दिस विसतरइ तिण कारणि गङ्गा वेलि बराबरि कदे न थाइ गङ्गा थी वेलि अधिकी (*P*), but the interpretation here given of the second line is hardly acceptable. I have adopted the reading of *BKM*, and accordingly I would explain the line: हे भागी-

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रथी हे गङ्गा ते ग्रब कहतां तिसौ गर्व तूं म करि . The Ḍhū̃ḍhārī commentator scrupulously refrains from commenting on this stanza and amusingly remarks: गङ्गाजी की निन्दा करी छै ता के लियाँ या दुवाला कौ अर्थ मैं नहीं लिख्यौ छै (*B*).

291. अथ अस्य ग्रन्थस्य वल्लीस्वरूपमुद्दिश्य वर्णयति इयं नाम्नीति वल्लीति तत्र भागवतोक्तलक्षणं सुबीजं वापितं मह्यां पृथिव्यामालवालः पृथ्वीराजमुखं गानसमये तालो मूलरूपो ऽर्थाज्जटाः पृथग्भूताः सुस्थिरे कर्णरूपे मण्डपे चटिता छायारूपं श्रुतिसुखम् (*U*).

292. पत्र and दल are, of course, synonyms, but the commentaries distinguish between them, and attribute to the former the meaning of "small or fresh leaves," and to the latter the meaning of "large or old leaves." Cfr. the analogous case of पङ्खि and खग in st. 225.

293. चत्र चत्वारः पदार्थाः (*U*).

294. The sense of the first two lines is thus rendered by the commentary of *N*: अेह किस्युं वेलि छइ किना पञ्चविध क° पाँच प्रकार ना आगम शास्त्र नउ रस निरगम क° नीकलवा वहिवा भणी प्रसिद्ध क° प्रगट अखिल क° अखण्ड परनाली क° प्रणालि छइ जेह कारणइ रसादि परनालियइ वही चालइ (*N*).

Notice that the fourth line does not conform with the rule of the *vệṇasagāī*.

295. मोती तणउ विसाहणउ व्यापार करतां अेक अेक थकी अनूपम भला ग्रही लेई करी कुण मूंकइ किल निश्चइ तिसा माहरा मुख रा वयण वचन रूपीया कण शोधिवा माहरउ मुखज भलउ परं भला बुरा पण्डित चालिनी छाज सरीखा भला नही जे भणी माहरा वचन कण माँहि अवगुण नही (*P*).

297. अे मरम . The same phrase occurs again in st. 300. सेज अन्तरिख, शय्यान्तरे सुखशय्योपरि (*U*); सेज ऊपरि (*NP*).

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298. पूरे इते .... इखे ओछे. The real meaning of the passage has been misunderstood by some commentators, but it is evident that the pronominals इते, इखे refer to the persons enumerated in the stanza following. I should translate: "if all these (persons, whom I am going to mention) are in complete number, you shall obtain (a sense) complete, (but) if these are in deficient number (you shall obtain) a sense deficient."

299. भाखा चित्र भाषाचतुर (*NPU*).

300. ममाक्षराणां गुणस्येति मर्मेदं रहस्यं यतो ऽयं गुणो मुखमुखान्नवनवजनमुखाच्छ्रुतमात्रो गृहीतो गिलित्वा पुनर्ग्रन्थग्रथनरीत्योद्गालितः पश्चान्निःक्काशितो ऽतो महतो महतां पूज्यानां प्रसादो भुक्तशेषो भक्तिपरायणानां ग्राह्य एव परमात्मनो भुक्तशेषं समुच्छिष्टं मत्वा को ऽप्यधमो मूर्खो न ग्राह्यमिति कथयति तेनात्रविषये शङ्का न कार्येति बोद्धव्यम् (*U*)..

301. मो पण्डिता वीनती मोख, हे पण्डिता ममैषा विज्ञप्तिरेका तस्या मोख इति भाषया विधिरिति तथा मोक्षः कथनमवधार्यमित्यध्याहारः (*U*); ओ माहरी वीनती कथन मोख क° अवधारउ अङ्गीकार करउ (*N*).

305. अथ [अ]चल् क° पर्वत ७ अनइ गुण क° सत्व १ रज २ तम ३ ओ त्रणि गुण ३ अङ्ग क° षटङ्ग ६ ससि क° चन्द्रमा १ इणि संवति वरसइ ओतलइ संवत १६३७ वर्षे ... (*N*).

स्त्री फल, लक्ष्मीरूप अविचल् फल् (*N*).

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GLOSSARY.[1]

अखियात, f., "A wonderful feat", **ख्यातिराश्चर्यम्, आश्चर्यकारी वात,** 133.

अङ्कमाल् (< Skt. **अङ्कपालि,** cfr. Hindī **अङ्कवार**), f., "An embrace", **आलिङ्गन,** 143, 169.

अजु, a poetical amplification of **जु** (? see *Notes*), 233.

अन्तरिख (< Skt. **अन्तरीच**), ind., "Behind, at a distance", 106; "Upon", 297.

अन्धारी, f., "A blinder for elephants", **गुच्छाच्छदनविशेषाभरणम्, आँखिढाँकणउ,** 90.

अम्बहर, for **अम्बर,** m., "The sky", 14, 194.

अम्ह, 1st pers. pron., oblique plur., 60.

अम्हाँ, ditto., genitive-oblique plur., 31.

अम्हीणौ, poss. adj., "Our", 69, 301.

अलल, adj., "Much, many", 113.

अवसर, m., "A theatrical performance", **नाटारम्भः,** 243.

असम्भ (< **असम्भव**), adj., "Marvellous, incomparable", 39.

आ, dem. pron., fem. sing., 51, 66, 123.

आखाड़सिद्ध, adj., "A veteran, a warrior who has fought in many battles", **जिणे बि तीन वार संग्राम कीधा हुइ किहाँ हारइ नही श्रेहवा,** 74.

आडोहडि, ind., "Crosswise, transversely", **तिर्यक्, तिरछउ,** 130.

आड़ङ्ग, m., "Cloudiness and darkness foreboding rain (?)", **अन्धकार, वर्षणसमयं बधिरमयम्,** 117.

आपपर, ind., "One another, reciprocally", **परस्पर,** 77.

आरात (Skt. **आरात्**), ind., "Near, in the neighbourhood", 66.

आरि, f. (?), "N. of some kind of small bird", **काचिच्चटिकाजातिविशेषः कोइक जाति चड़ी,** 244.

आलद्दौ, adj., "Ready, armed", **सज्जीभूत, सनद्धबद्ध,** 113.

आङ्गटणौ, v., "To turn back, shrink (from fear)", 165.

इ, ind., emphatic, 39, 182; pleonastic, 32, 183.

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[1] This Glossary is only a small selection of words occurring in the *Veli*, compiled on about the same principle as the Glossary to my edition of the *Vacanikā Ratana Siṅghajī rī*. Like the latter, it contains a selection of the most difficult, peculiar, and interesting Ḍiṅgaḷa terms, with their meanings, and a complete register of all the pronominal, postpositional, adverbial, and conjunctional forms occurring in the poem. Ḍiṅgaḷa terms already explained in the Glossary to the *Vacanikā*, have been omitted in the present Glossary, and so also proper names, which, as they all belong to mythology, are of no interest in the present case.

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इग्बे, dem. pron., plur. instrum. (cfr. ईग्बे), 298.

इणि, dem. pron., sing. oblique, 56, 103, 156.

इतरौ, dem. quantitative adj.; **इतरै**, loc. sing., "Then, in the meanwhile", 83.

इतौ, dem. quantitative adj., "So much, so many"; **इता**, direct plur. m., 32; **इते**, instr.-loc. plur., 298.

इम, dem. qualitative adv., "Thus", 31, 51, 69, 70, 76, 103, 135, 164, 181, 213, 282.

इवड़ौ, dem. qualitative adj., "Such"; **इवड़ी**, 70; **इवड़ा**, 288.

इसौ, dem. qualitative adj., "Such"; **इसी**, 31; **इसै**, instrum. sing., 68.

इहाँ, dem. locative adv., "Here", 9.

ई, ind., emphatic (cfr. **इ**), 149, 160, 267.

ईग्बे (cfr. **इग्बे**), dem. pron., plur. instrum. m., 237.

उजाथर, m., "A gallant warrior", **संग्रामेधीरः**, 74.

उद्दास, m., "Splendour", **प्रकाश**, 22.

ऊकसणौ, v., "To fight, to struggle", 121.

ऊखधी, f., "Grain, corn", **धान्यानि**, 207.

ऊगळणौ, v., "To vomit", 264.

ऊपडणौ, v., "To vomit, to eject", 300.

ऊछजणौ, v., "To lift up", 129.

ऊजासह, for **ऊजास**, m., "Light, brilliancy", 211.

ऊद्रमणौ, v., "To run", 116.

ऊफणणौ, v., "To swell up (in anger)", 34.

ऊवड़णौ, v., "To begin to rain, to rain", 120.

ए, dem. pron., m. sing., 264 (?), 297; f. sing., 13, 51 (?), 72, 133, 279; n. sing., 51, 135; m. plur., 144; **एहिज**, obl. f., emphatic, 216; **एही**, m. sing., emphatic, 1 (?); f., 189.

एणि, dem. pron., obl. sing. m., 238, 268; obl. sing. f., 235; instrum. sing. m., 283.

एम, dem. qualitative adv., "Thus", 56, 144, 145, 152.

एतलौ, dem. quantitative adj., "This much"; **एतलाँ**, gen. plur., m., 185, 186.

एरिसौ, dem. qualitative adj., "Such"; **एरिसा**, dir. plur. m., 30.

एवाहौ, m., "A leader", **अग्रेसरी**, 74.

एह, dem. pron. adj., 18, 19.

एहवौ, dem. qualitative adj., "Such"; **एहवी** f., 15, 205, 207.

एऊ (see **एह**), dem. pron. adj., dir. m., 180.

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ओंठति, f., "The remnants or refuse of food, left after eating", उच्छिष्ट, अदृठ, 60.

ओट (or ओटौ ?), m. (?). "A raised platform erected in front of a house (?); any raised spot", उच्चकस्थान, अटलौ, 139, 155.

ओलाँडणौ (Skt. ओलण्डयति), v., "To reject, refuse", 32.

ओ, dem. pron., m. sing., 69. 71, 77. [121.

ओभाड़ौ, m., "An encounter, a clashing of swords", शस्त्रमोच्चविवाद,

कई (cfr. तई), indef. pron. adv., "Ever, at some time", कदापि, 70.

कटकबन्ध, m., "An arrayed army, an armed force", सेनासमुदाय, 74.

कठठणौ, v., "To prepare oneself (for a fight), to get ready", सज्ज थावणौ, 117.

कदि, interr. temporal adv., "When ?", 149.

करग, m., "The hand", 23, 102, 254.

करल़, m., "The hand, span", मुष्टि, 96.

करि, ind., A pleonastic particle used after instrumentals, 30, 64.

कंरि, ind., for किरि q.v., 233.

कल़कल़णौ, v., "To glitter", 119.

कवण, interr. pron. adj., m. sing., 283.

कह (< Skt. कथा), f., "Voices of people, confused uproar of a multitude", 48.

कहकहाहट, m., "A prolonged echo of laughter", 179.

कहुँ, indef. adv., "Somewhere, in some part", 48, 84.

काँइ, interr. pron. n., 288, 289.

काँठलि़, f., "A line or mass of clouds", मेघघटा, 195.

काल़ाहणि, f., "A dark mass of assembled clouds", 117.

कि, ind., interr. particle, 4; disjunctive "Or", 27, 41, 51, 84, 107 (?); comparative "Like, as if", 16, 21, 27, 88, 89, 90, 96, 98, 113, 114, 125, 294; temporal "When, before (?)", 111.

किणि, interr. pron., agentive sing., 61.

किणै, ditto, 62.

किन, ind., interr. disjunctive particle (cfr. कि), 41.

किना, ditto, 51.

किम, interr. adv. "How", 4, 150, 173.

किरणि, f. (*sic*), "A ray of light", 162.

किरि, ind., comparative particle "Like, as if", 2, 12, 16, 23, 24, 40, 60, 84, 85, 86, 89, 92, 106, 110, 144, 156, 197, 200, 234, 236, 237, 242, 246.

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किरौटो, m., "A cock", 181.

किसौ, interr. qualitative pron. "Which?", 5; **किसी,** f., 31, 47, 63; **किसूं,** n., "What?", 64, 211.

किहि, indef. pron., obl. sing., 102, 173, 265.

कुण, interr. pron., direct, 37, 295, 303, 304; oblique, 6.

कुहकबाण, m., (?) "N. of some kind of fire-arm", **दारू नी जखली वाँसे बाँधी,** 118.

केइ, indef. pron., m., plur., 219.

केतलौ, interr. quantitative adj. "How much or many"; **केतला,** dir. plur. m., 37.

केम, interr. adv. "How?", 7.

केवि, indef. pron., m. plur., 188.

केवी, m., "An enemy", **दुर्जन,** 76.

को, interr. pron., m. sing., 73, 78.

को, indef. pron., m. sing., 168; **न को** "Nobody", 34, 255.

कोइ, indef. pron., 32, 46, 112, 219, 283, 287.

कोरण, m., "A cyclone of dust preceding rain", **नवीनमेघवर्षणसमयात् प्राक् सरजोवायुश्चाभ्रदर्शनमिति,** 41, 195.

कौ, adjectival genitive postpos. :—**की,** f. obl. sing., 92; **का,** m. dir. plur., 272; **काँ,** m. obl.-gen. plur., 124.

खन्ति, f., Impatience; **खन्ति लागौ,** adj. "Grown impatient", 68.

खम्भी, (for **कुम्भी**), f., "The base of a pillar", 39.

गड़ड़णौ, v., "To thunder", 120.

गरकाब, adj., "Sunk, immersed in", **मगन,** 104.

गलित्रागौ, (liter. "He who wears a string round his neck"), m., "A brahmin", **विप्र,** 44.

गहमह, f., "Brilliancy, splendour (of lamps or stars)", **गहमहाट, ज्योतिप्रकाश, ज्योति,** 46.

गहवरणौ, v., "To become bold, proud, elated", 238.

गादरणौ, v., "To sprout, bud, germinate", 228.

गाहटणौ, v., "To thrash", 127.

गुडलपण, m., "Turbidness (of water)", 208.

गुड़ित, adj. (?), used in **मद गुड़ित,** "Streaming ichor from the temples (said of an elephant in rut)", **मद भरता,** 105.

गैगहण, m. (?), "A battle of elephants", **गय हस्ती त्याँ को गहणि,** 118.

गोघोख, m., "A cow-house or station", **गोकुल,** 185.

घात, f., "A stratagem, opportunity, the right time for acting", 66.

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घुरणौ, v., "To thunder", 40.

घेघूँचणौ, v., "To unite oneself with another, to become one", 201.

चकडोल, m. (?). "A vehicle with cushions for women", **सुखासन, नरवाह्ययान**, 103.

चन्द्रवौ, m., "An awning, canopy", **उल्लोचः चन्द्रादयः, चन्द्रयज**, 160.

चाचर, m., "A field, battle-field", **भूम्यङ्गण, रणभूमिका**, 121.

चाचणौ, v., "To destroy, defeat", **खण्ड करिवउ, हार मनावणी**, 278.

चाहि, a conj. participial form from **चाहणौ** "to wish", used in the function of a postpos. meaning "towards", 106.

चुवणौ, v., "To drop, fall in drops", **छिटक छिटक पड़णौ, चोटितुम्, चरितुम्**, 81.

चोटियाळी, f., "Having dishevelled hair", **छुटितवेणीका, विरलकेशा**, 121.

चौ, adjectival genitive postposition, m. sing., 12, 37, 58, 67, 87, 133, 148, 173, 215; **ची,** f., 82, 148; **चै,** loc.-instrum. m., 82.

छकोचौ, adj., "Loose (?)", **ढीलौ, शिथिल**; or "Quick (?)", **उतावळौ,** 81.

छिड्क, f., "A drop", **छाँटा, विप्रुषो**, 125.

छिणियौ, adj., "Ephemeral", **क्षणिक**, 134.

जई (cfr. **तई**), rel. pron. adv., "When", **यदा**, 62, 151, 172.

जत्र, rel. loc. adv., "Where", 45, 237.

जलबाला, (Skt. **जलवालिका**), f., "Lightning", 196.

जसु, rel. pron., gen. sing., 33, 272.

जा, for **जाइ** rel. pron., m. plur., 137.

जाँ, rel. locative adv., "Where", 50.

जाइ, rel. pron., sing. f., 169; plur. m. (or n.), 104, 304.

जासु (cfr. **जसु**), rel. pron., gen. sing., 135.

जि, ind., emphatic enclitic, 15, 79, 133, 173.

जिका, compound rel. pron., f. sing., 29.

जिणि, rel. pron., obl. sing. m., 5, 214; f., 269; agentive sing. m., 7.

जिम, rel. qualitative adv., "As", 71, 104, 181, 208, 218, 221, 228, 255, 261, 282, 296; final "So that, in order to . .", 69.

जिवड़ौ, rel. qualitative adj., "Such"; **जिवड़ी,** f., 9.

जु, rel. pron., m. sing., 7, 88, 215 (?), 216; f. sing., 277; n. sing., 3; m. plur., 41, 226 (?); explicative "That", 133, 134; final "That", 6; conditional "If", 123.

जूँसदरी (mod. **जूसरी**), f., "A yoke", 89.

जेहि, rel. pron., agentive sing., 2, 8; obl. sing., 36, 37.

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जेम, rel. qualitative adv., "In which way", 131, 207, 296.
जेहड़ि (cfr. Hindī जेहर), f., "A female ornament of the feet", चरणाभरणविशेष. 168.
जेहवा, rel. qualitative adj ; जेहवी, f., 26.
जेही, rel. comparative adv., "Like . .", 166, 170, 220.
जो, for जु q.v., f. sing. (?), 9.
जोइ, f., "A woman, female", 40.
जौ, ind., conditional "If", 59, 298.
झाङ्खर (Pkt. झङ्खरो शुष्कतरु, Hem., *Deśī*°) m., "A dried-up tree, a tree without leaves", 191.
झल (for झाल), f., "A flame", 140.
झाँखाणौ, p.p., "Withered", विलक्षीभूत, 140.
झालरी, f., "A fringe", 144.
डक्कन, m., "A small tribute payed to a sovereign (?)", स्तोकं स्वादु-मात्रम्, 253.
डफ, f., "A kind of large flat drum", चङ्ग, 227.
ढलकावणौ, v., "To shake", 241.
ढलणौ, v., "To break off and drop to the ground", 121.
ढील, f., "Delay", 45, 70.
ढेरवणौ, v., "To loosen, make loose", 116.
तई (cfr. कई जई), correl. temporal adv., "Then, at that time" तदा, तिवारइ, 61, 62.
तण, for तणौ q.v., 132.
तणौ, adjectival genitive postpos., dir. sing. m., 7, 19, 21, 23, 52, 77, 78, 111, 142, 163, 166, 190, 202, 267, 300, 302; तणा, obl. sing. m., 97, 100; तणै, instrum. sing. m., 133, 160; loc. sing. m., 57, 59, 175, 224; तणी, dir. sing. f., 3, 25, 79, 164, 210, 277, 294, 302, 303; obl. sing. f., 190; dir. plur. f., 252; तणा, dir. plur. m., 23, 97, 122, 208, 215, 259, 260, 303, 304.
तत्र, ind., tatsama, "There", 174, 244.
तदि, correl. temporal adv., "Then", 80, 110, 123, 134, 187.
तपन, m., "The sun", 190
तरलौ, adj., "Broad, thick (?)", स्थूल, 242.
तसु, correl. pron., gen. sing., 26, 28, 43, 99, 159, 257, 261, 285, [291.
तह, f., "Strength, firmness", शक्ति, 110.
ताँ, correl. pron., gen. plur., 279.
ताइ (cfr. जाइ), correl. pron., 11, 265 (?); n. sing., 13, 303; gen. sing., 12; n. plur., 4.

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ताड़ङ्क, m., "An ear-ring", **कर्णकुण्डल**, 89.

ताल, m., "Time (musical)"; **तिणि तालि** "At that time, at moment", **तस्मिन् क्षणे**, 177.

तासु (cfr. **तसु**), correl. pron., gen. sing., 52, 126, 272, 302.

ताहरौ, possess. adj., "Thy", 45.

तिकरि (for अतिकरि ?), ind., "Exceedingly, very much (?)", 143, 279.

तिणि, correl. pron., obl. sing. m., 7, 57, 177, 192, 201, 267, 269; f., 19 (?), 29, 111, 161 (?); agent.-instrum. sing. m., 5, 8, 51, 168; instrum. sing. n. used in the function of a causal, "Therefore", 94, 212, 224, 259, 260.

तितरौ, correl. quantitative adj.; **तितरै**, loc. sing. used adverbially, "At that time", 44.

तिम, correl. qualitative adv., "So", 70, 71, 104, 170, 255.

तिसौ, correl. qualitative adj.; **तिसी**, f. sing., 210; **तिसा**, m. plur., 304.

तिहाँ, correl. loc. adv., "There", 239, 253.

तिहि, correl. pron., accus. sing. (?), 256.

तीवट उघट, a musical technical term, 244.

तुम्ह, 2nd pers. pron., obl. plur., 60.

तुम्हाँ, ditto., 61; accus. plur., 62.

तुम्हीणौ, possess. adj., "Your", 301.

तूँ, 2nd pers. pron., dir. sing., 4, 290; obl.-gen. sing., 303.

तूझ, 2nd pers. pron., gen. sing., 6, 58.

ते, correl. pron., dir. sing. m., 173, 290; f., 210 (?); dir. plur. m., 8.

तेणि, correl. pron., instrum. sing., 54; obl. sing., 122; loc. sing., 160.

तेम, correl qualitative adv., "Thus", 302.

तेहौ (cfr. **जेहौ**), correl. comparative adv., 177.

तै, correl. pron., obl. sing., 66, 95, 103.

तो (for तु or तौ, cfr. जु, जौ), correl. ind., 78, 79, 278, 299; **तोजि**, ind., "Nevertheless (?)", 129.

तौ, correl. ind., conditional, "Then", 298; "Certainly (?)", 95.

दड़ड़, ind. onomat. expressive of the noise of falling water, 196.

दुरौ, adj., "Hostile, harmful, painful", **दुरीति दुःखोत्पादकः**, 65.

दूवौ, m., "Command, permission", 58, 80.

देठालौ, m., "Sight, the coming in sight", 116.

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धड़कणौ, v., "To flash", 119.

धड़ूरणौ, v., "To pour (rain)", 195.

धसणौ, v., "To pass through", 168.

धाकजळ, m., "A downpour of rain", 119.

धीर, f. (*sic*), "Firmness, courage, confidence", 70.

धुड़ीरव, m., "A dust-storm", वाउळि, वाउळि कीरण तेह नी रज, 193.

ध्रगध्रगी, f., "Throbbing, pulsation, palpitation of the heart, 176.

ध्रू, m., "The head, skull", 121 : ध्रूमाळा, f., "A garland of skulls", 107.

नड़, m., "A water-fall (?)", पर्वतानां निर्झरप्रवाहशब्द, 196.

नहणौ, v., "To place", थापणौ, 62.

नासफरिस, m., "Avarice, parsimony, sparingness", 182.

निकुटी, m., "A mason, a stone-cutter", सूत्रधार, 110.

निगरभर, adj., "Full of . . .", 181; "Crowded, dense, crammed", 247.

निठ, for नीठि q.v., 163.

निहस, f., "Noise (of drums)", निर्घोष, 38.

निहसणौ, v., "To hang, swing", 98; "To rage, to be strong or violent", 197.

नीखर, adj., "Limpid, clear", निर्मळ, 206.

नीठि, ind., "With difficulty", कथमपि, कष्टइँ, 220.

नीरोवर, m., "The sea, ocean", 145.

नेत्रौ, (for नेतरौ), m., "Churning-rope", 62.

नै, accus.-dat. postpos., "To", 69.

नैरणौ, v., "To enjoy, find pleasure in", सुख अनुभवणौ, 191.

पकवान, m. (?), "Cooked food", 230.

पङ्गुरण, m., "A garment", पङ्गुरणं वस्त्रम्, 220.

परठणौ, v., "To put, place", 40, 154; "To shoot (an arrow)", 109.

परवरणौ, v., "To spread about (intr.), to go everywhere", विस-तरणौ, 253.

परि, instrum. used as a postpos., "Like, after the manner of", 14, 25, 42, 174, 216, 221; श्रेणि परि, 235; श्रेहवी परि, 15; नवी परि, 20, 126, 192.

पहल, dem. adj. (?), "That, yonder", 203.

पाँतरणौ, v., "To aberrate, become imbecile", 32, 33.

पारम, adv., "All around, on all sides", परितः, चउ पखेर, 107.

पुणणौ, v., "To say, talk", 77.

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पुणि, ind. copulative, 1.

प्रखोल्लित (cfr. Skt. **प्रक्षालित**), p.p., "Washed, whitened", 205.

प्रति, postpos. of the accus.-dat., "To", 223; "to, towards", (with verbs of speaking to, addressing, etc.), 31, 283; comparative, "Than", 9, 190, 295; distributive, 39.

प्रारथित (Skt. **प्रार्थित**), p.p., "Revived", **दत्तसुखोपाय,** 174.

प्रासणौ, v., "To eat up", 59.

प्रोत्त्रणौ, v., "To tie, bind, clasp", 93.

फरहरणौ, v., "To break loose, to get loose (said of the wind)", 217.

फहरावणौ, v., "To cause to fly or flutter", 250.

बाझणौ (Ap. **बज्झइ** < Skt. **बध्यते**), v. pass., "To be bound", 38.

बापकारणौ, v., "To stimulate, rouse, excite to fight, praise", **पचारणौ, छस्यार करणौ,** 123.

बारिगह, f., "A tent, canopy", **तम्बू, पटकुटी,** 90.

बीरज, for **बीज,** "The second day of the moon", 14.

बेपुड़ी, for **बेवड़ी,** adj. f., "Double, twofold", 117.

बेलख, m. (?), "The shaft of an arrow", **पुङ्खस्थानम्, जिहाँ शर थापी खाँचीयइ ते बेलख,** 131.

बेली, m., "A companion, mate, helper", 123.

भालियल, m., "The forehead", **ललाट,** 88.

भीरि, f., "Help, succour", 216.

भुरड़णौ, v., "To subdue, restrain, curb, coerce", 254.

मखतूल, m. (?), "A black ribbon or string". **मकतूलगुण श्यामपट्टदवरक,** 81.

मज्जात, m. (?), "Marrow, pith, core (of a fruit)", **मज्जा, मीँजी,** 234.

मधि, loc. postpos., "In, in the middle, inside", 28.

मनरखी, adj. f., "Capricious, independent", **मनमानी, मनोरञ्जका, छन्दोवर्तिनी,** 179.

महण, m., "The sea, ocean", 118.

महन्ति (cfr. Guj. **माहिती**), f., "Information, news", 72.

महर, m., "A milkman, herdsman", **गूजर,** 114.

महियारी, f. from the preceding, "Milkmaid", **गूजरी,** 114.

मऊवरि, f., "A kind of flute, a snake-charmer's flute", **षेक तूँबी वाजित्र,** 227.

माणग, m., "Enjoyer", **भोक्ता, भोगवणहार,** 268.

माणणौ, v., "To enjoy", **माणयति भुनक्ति, भोगवइ,** 268.

मारकू, m., "A robber", 116.

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मावीत्र, m. plur., "The parents, father and mother", 34.

म्हारौ, possess. adj., "My", 45, 303.

मीँटणौ, v., "To open the eyes (on awaking)", 216. [62.

मूँ, 1st-pers. pron., gen. sing., 103, 296, 300, 302; accus. sing.,

मूझ, 1st pers. pron., gen. sing., 295, 297, 298; accus. sing., 59.

मेढि, f., "A thrashing-stake, the stake round which the thrashing is made with a couple of bullocks", 127.

मेलगर, m., "A spectator", कौतुकप्रेच्चक, 243.

मैँ, 1st pers. pron., agentive sing., 2, 302, 304.

मो, 1st pers. pron., gen. sing., 301.

रई, f., "A churning staff, bran", 62, 185.

रडणौ, v., "To weep, whine", रोदितुम्, 231.

रलतलणौ, v., "To flow in abundance", 122.

रहरह, ind. onomat., "?", 46.

रामि (Skt. रश्मि), f., "A rein", 89.

रिणाई, m., "A money-lender, creditor", लहणियात, 220.

रीरी, ind. (?), "Loudly?", बाढस्वरेण, 227.

रुख, see रुखि, 42.

रुखि, instrum., used in the function of a postpos., "Like, after the manner of . . .", 22. 26, 205.

रेसि, f. (?), "Wish, desire", वाञ्छा, इच्छा; often used as a postposition, "In order to, with the object, or for the purpose of . . .", 141.

रौ, adjectival genitive postpos.; रै, loc. sing. m., 78; रे loc. plur., 20; रा, dir. plur. m., 23.

लगि, loc. postpos., "Up to, till", 108, 123, 296.

लगै, ditto, "To", 56; "As far as", 103.

लगी, ditto, 44.

लङ्गर, m., "A chain or shackle for elephants", 167.

लवली, f., "A creeper", 191.

लमण, m., "Flexuous gait, graceful movements of the body in walking", चङ्ग मोड़णउ, 109.

लसणौ, v., "To shine, appear beautiful or conspicuous", 197.

लहरीरव, m., "The sea, ocean", 141.

लाग, adj., "Worthy, suitable", योग्य, 104.

लारांवरि, ind., "In a row", लारोवरीति श्रेणिबन्धेन, 114.

ल्हासि, f., "A stable (of horses)", लासिरिति मन्दुरा, घोटकशाला, पाइगह, 241.

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वडफरि, f., "A shield", **खेटक,** 129.

वणतौ, adj., "Beautiful, comely", **रूड़उ, चारु,** 98.

वन्दरवाल़ (Skt.* **वानरमाला**), f., "Some kind of floral ornamentation, wherewith the house in which a male child was born, was decorated. 233.

वरि, ind., "Like, as if", 15, 34, 182; "Over, upon", 86.

वाउग्रौ, m., "A prattler", **वाचाल़,** 4.

वाउलौ, adj., "Mad, crazy", 4.

वाकारणौ, v., "To stimulate, excite", **सरोषं प्रेरितुम्,** 131.

वाँकिया, plur., see *Notes*, 89.

वागणौ, v., "To speak, talk", 130.

वारणौ, for **उवारणौ,** v., "To wave something over somebody's head as a prevention against the evil eye", 147.

वाराजु, m., "A lotus", **वारिज,** 177.

वावरणौ, v., "To handle, wave (a sword)", **तरवार वाहणौ,** 138.

वाहरि, f., "Rescue (of property stolen by armed robbers or enemies)"; **वाहरि करणौ,** v., "To rescue, recover (stolen property)", **वाहरिं कर्तुम्,** 64, 112.

वाहरू, m., "A rescuer (of stolen property)", 116.

विल़कुल़णौ, v., "To become flushed in the face (from anger, etc.)", 131.

विसाहण, m., "Commerce, trade", **विसाहणउ, व्यापार, व्यवसाय,** 295.

विहि, for **वहि,** remote dem. pron., fem. sing., 169.

वीर, m., "A brother", 44, 75, 130.

वीरहक, f., "A boast, a challenge", **वीराणां सुभटानां हकाः स्वस्वबल-वत्ताया बाढस्वरेण प्रकाशनम्,** 118.

वेड़णौ, v., "To mow, cut", 126.

वेल़ाहरण, m., "The sea, ocean", 63.

वेह, m. (?), "An auspicious vessel used on festive occasions", **मङ्गलकलश,** 153.

सङ्गार, m., "Harrowing, destruction"; **सङ्गार फेरणौ,** v., "To carry destruction", 127.

सञोवणौ, v., "To place", 101.

सधर, adj., "Firm, stout, compact". 25, 239.

सनस, f., "Concern, anxiety, consideration", **लज्जा,** 133.

समरगै, m., "Lightning", **वीजली, विद्युता,** 119.

समा, postpos. (?), occurring in the phrase: **दस मास समा** "for quite ten months", 229.

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समुहणौ, v., "To prepare one's self to fight, to go against the enemy", **सज्जीथावणौ,** 117.

सम्प्रति, ind. used as a subst., "Reality (as opposed to **स्वप्न** "a dream")", **प्रत्यक्ष,** 51.

सरि, (for **सरिस** ?), adj., or postpos. (?), "Like, equal to", 34.

सरिस, postpos., "With, together with", 32, 150, 201.

ससत, adj., "Unstable, oscillating (?)", **स्खसत इतस्ततस्खलदङ्घम्,** 98.

सा, (< **साउ** < Skt. **स्वादु**), m., "Taste, enjoyment", **स्वाद,** 178.

साउजम, adj., "Eager, full of zeal, passion, or excitement", **सोद्यम,** 141.

साध्रि, f., "Desire", 183.

सारङ्ग, m., "A bow", **धनुष,** 67.

साहण, m., "A vehicle, conveyance, draught-animal, horse, elephant, etc.", **साहण गजाश्वरथरूप, हाथी घोड़ा रथ आदि,** 282.

साऊलि, f. (?), "A cry for help, invocation, call", **कूकरव, पुकार, बूँब,** 113.

साहौ, m., "An astrological moment", 151.

सिरहर (< **सिहर** < Skt. **शिखर**), m., "A diadem, crest (fig.)", 10.

सिरौ, m., "An ear of corn", **सरटौ,** 125, 126.

सिलाउ, m. (?), "The flash of the lightning", **विस्फुरणम्,** 119.

सिलीमुख, m., "An arrow", **बाण,** 67.

सिहर, (cfr. Skt. **सहिर,** a mountain, L.), m., "A cloud", **सहर, अभ्र,** 119.

सु, correl. pron., m. sing., 47, 73, 173, 194, 204 ; m. plur., 23, 41, 95, 104, 127, 173, 284, 292 ; f. sing., 6 ; f. plur., 26, 79, 233 ; **सु त्था,** 51 ; **सु अहो,** 1 ; **सुजु,** 19, 22, 32, 46, 94 ; pleonastic, 15, 39, 90, 99, 174.

सुगह, adj., "Thrashed, ground, pounded", 127.

सूँ, ablative postpos., 53, 61, 64, 103, 129, 152, 156, 166, 190, 290.

सुणहर, m., "A sleeping-room", **शयनगृह,** 158.

सूँधौ, m., "Scent, fragrance", **सुगन्ध,** 166.

सूहव, f., "A wife whose husband is living", **सधवस्त्री,** 217.

सोर, emphatic form of **सु,** q.v., 40.

सोजि, ditto, 133.

हथनालि, f., "A match-lock", 118.

हरि, f., "Desire, wish", **इच्छा,** 29, 77.

हरिहंस, m., "The sun", 27.

हल, ind., "Quickly, at once (?)", 123.

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हवाई, f., "A kind of gun", 118.

हिलवलणौ, v., "To be scattered all around, to swarm", 105.

ऊवणौ, v., "To blow, go off, explode", **ऊविरित्युच्छलनम्,** 118.

ऊलरावणौ, v., "To rock (a baby) in the arms", 238.

हूँ, 1st pers. pron., dir. sing., 2, 51, 53, 61, 63, 65, 130.

हूँ, ablative postpos. (cfr. सूँ), "From", 61, 122.

हूँत, ablative postpos., "From", 259.

हूँतौ, adjectival ablative postpos.; **हूँती,** f. sing., 63, 91; **हूँता,** m., plur., 45, 56, 72.

हेका ... हेका, adv., "On the one side . . on the other side, here . . . there", 48.

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